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B E R L I N

JENNER ST., 31,
BERLIN, W., April 27, 1912.

Reports of various interesting musical events that occurred during the week ending April 6 are contained in this letter, because my Berlin budget of that date went down on the Titanic. Since then there have been few concerts of real importance.

Fritz Steinbach gave a Beethoven evening with the Philharmonic Orchestra and the assistance of Emil Sauer as soloist. The two symphonies in C minor and F major and the E flat concerto made up the program. As a Beethoven interpreter Steinbach has toned down considerably in recent years. His readings are much smoother and more plastic and not so robust as formerly. He dragged the tempi, however, in the C minor symphony. His performance of it lasted just six minutes longer than Richard Strauss' recent reading of the same symphony. Sauer gave a beautiful interpretation of the E flat concerto and was overwhelmed with applause.

Frieda Hempel, the favorite star of the Berlin Royal Opera, gave her first concert in Berlin on April 19. The audience that filled to the utmost the seating capacity and standing room of the large hall of the Philharmonie (in spite of the increased prices) testified to the diva's popularity. Accompanied by the Philharmonic Orchestra under Kunwald, she sang arias by Mozart and Verdi and then with piano a number of lieder, bringing her program to a conclusion with Adam's bravura variations on a Mozart theme. Hempel has a voice of singular purity and sweetness and for a coloratura it is unusually voluminous. She handled it with consummate skill, her technic being finished to a remarkable degree and her intonation perfect in all forms of technical intricacies. She was much more convincing in the arias than in the lieder and after the Adam variations she received a veritable ovation being called upon to contribute numerous extra numbers. Hempel unquestionably is today the best German coloratura singer. Next season New York will have an opportunity to hear her at the Metropolitan. The artist pursued her studies here in Berlin at the Stern Conservatory under Madame Nicklass-Kempner. On Monday evening she and the celebrated Portuguese baritone, Francisco d'Andrade, were heard together in "Rigoletto" at the Royal Opera. Her singing of the part of Gilda was superb. Dr. Karl Muck conducted.

A new symphony by George Enesco, the Roumanian violinist, was introduced to Berlin by Theodore Spiering with the Blüthner Orchestra at Blüthner Hall, March 29. In this, his op. 13, Enesco makes a free use of the classic form. He employs pregnant themes, his treatment of the orchestra is admirable and he reveals both esprit and temperament. Enesco as a composer displays no small degree of originality. Harmonically the treatment of the symphony is modern, without being bizarre and affected. With his ideas and originality Enesco seems destined to make a big name as a composer. This symphony, which has three movements and is written in E flat, is of more importance than the orchestral suite which Willy Hess recently introduced to Berlin. Spiering gave a splendid reading of the work, leading his forces through the score with a master hand, emphasizing the salient features and giving a performance that was full of life, contrast, color and expression. The program of this concert also contained a second novelty in the shape of three poetic tone pictures for soprano and orchestra by Desire Paque, the Bergian composer. Although indifferently sung, the pieces made a good impression. Hugo Kaun's "Fantasiestück" for violin and orchestra, played by Rudolph Bauerkeller, second concertmaster of the Blüthner Orchestra, received a rousing reception. Earlier in the program Bauerkeller also played the Mendelssohn concerto, as I am informed, with excellent technic and tone and a great deal of warmth.

Gabrilowitsch, at his final Berlin appearance of the season, which occurred at Blüthner Hall in a recital, scored the biggest success that he has achieved in Berlin this season as a pianist. The Schumann C major fantasia and Chopin's B flat minor sonata, his two principal program numbers, received at his hands interpretations that might well be called ideal—interpretations that were characterized by intelligent penetration into the meaning of the composers, by finished execution, by beautiful tonal effects and by well controlled temperament. Both as conductor and pianist Gabrilowitsch has repeatedly earned well merited success here during the winter.

A rare treat was afforded the habitués of the Philharmonic "Pop," April 2, when the soloist was no less

an artist than Leopold Godowsky, who played the Beethoven G major and the Brahms D minor concertos. It was with the latter work that Godowsky introduced himself to Berlin with the same orchestra eleven and a half years ago, and he had not been heard here in this particular concerto since, strange to say. It was my good fortune to be present both on that December day of 1900 and on this occasion. Eleven successful seasons, a vast experience and world wide fame have fallen to Godowsky's lot since then. That an artist of his caliber should grow and broaden and mature during this period is understood. Godowsky's playing was remarkable in many respects at the time of his debut here. On Tuesday evening it was beyond the pale of criticism. Kunwald, besides following the soloists through both concertos with great fidelity, gave a splendid performance of a Beethoven symphony and a Hungarian dance by Brahms.

The Schnabel-Flesch-Gerardy Trio concerts have met with such pronounced success this season that the three artists announce a series of seven evenings for next win-



KUMPERDINCK, THE WITCH.
(Published by Hans Durschhoff, Berlin.)

ter. Their last concert was given in the large hall of the Philharmonie on Thursday evening and the big auditorium was comfortably filled. Three trios figured on the program, the Beethoven E flat, op. 70, No. 2; the Brahms C major, and the Schubert E flat, op. 100. The three distinguished members of the trio were all in fine fettle and they gave beautifully finished, well rounded performances of these three chamber music works. In perfect sympathy with each other, each a master of his instrument as well as a thorough musician, they formed an ensemble of remarkable perfection. At the seven concerts to be given next season by this organization all of Beethoven's compositions for piano and violin, piano and cello and for the three instruments combined will be performed.

Gertrude Concannon, of Kansas City, made her debut at the Singakademie with the Philharmonic Orchestra, playing the Schumann and Grieg concertos and Liszt's Hungarian fantasia. Originally it was announced that Emil Paur would conduct for Miss Concannon, but he was prevented at the last moment and Otto Marienhagen took his place. Miss Concannon possesses pianistic and musical gifts of an unusual order. Technically she is far advanced and her touch is plastic. She is essentially a temperamental player and Liszt and Grieg suited her better than Schumann. She played the Hungarian fantasia with great aplomb and impetuosity and in the Grieg concerto she revealed lovely lyric qualities in the slow movement, as well as fire and rhythmic swing in the other two. Her passage work was clean cut, forceful, and the lovely singing quality of her tone was always in evidence. After having acquired a little more experience in playing with orchestra Miss Concannon undoubtedly can become a suc-

cessful concert pianist. All she needs at present is a little more routine.

A very talented and sympathetic tenor was heard in recital at Beethoven Hall. With Conrad Bos at the piano this tenor, Anton Buerger by name, sang Beethoven's cycle, "An die ferne Geliebte," and a large number of lieder by modern composers in a highly satisfactory fashion, as I am informed. Buerger has a beautiful tenor voice and a splendid technical equipment. He has not yet fully arrived, but with his natural vocal material, his musical and interpretative gifts and his love for the cause, he seems destined to play an important role on the concert platform.

Novelties were presented during the week ending April 6 at both the Royal and Kurfürsten Operas. The former institution presented an opera entitled "Der Traum," by Gustav Mraczek, a young Austrian composer hitherto quite unknown in Berlin. Why this opera was selected for production at the Berlin Royal Opera House is not clear, as Mraczek at present is evidently going through his period of storm and stress. He has neither the thematic invention nor the dramatic instincts necessary to set to music successfully such an illusive libretto as this, which is based on Grillparzer's drama, "Der Traum ein Leben." Richard Strauss has always claimed that anything could be set to music, provided the composer had talent enough. It would require a great deal more experience and technic than Mraczek possesses to cope with this text. The opera as it is can hardly be considered more than the attempt of a young composer of talent to swim in waters much too deep and turbulent for him.

At the Kurfürsten Opera, Theodore Blumer's musical comedy, "Five O'Clock Tea," was brought out. A "Musik-Lustspiel," the composer calls his work, but it is more properly an operetta. The premiere of "Five O'Clock Tea" occurred last year in Dresden. The music is light, merry and often charming. The shades of Strauss and Offenbach flit about, but a composer who can write such pretty ensemble numbers as the trio for female voices and a lovely quartet justifies great hopes. The handling of the orchestra is discreet and effective. The libretto arouses no particular interest but the music as a whole is amiable and such, too, was its reception.

A piano recital by Louis Cornell deserves mention, because this youthful American is already a performer who has achieved something worth while and who promises much more for the future. Cornell has excellent piano fingers and good wrists, his technic is well grounded and he also has an ear for tone, as revealed in well balanced shadings. A Chopin group was well played and in works by Brahms, Liszt and Rachmaninoff he also revealed excellent musical and pianistic qualities.

Hugo Kaun's piano concerto was played at the Sunday evening symphony concert of the Blüthner Orchestra by Celeste Chop-Groeneveldt, under the baton of Edmund von Strauss. The Kaun concerto is a beautiful work, replete with feeling and poetry, grateful to the performer, while the orchestra part is in itself a veritable symphonic poem. Madame Chop-Groeneveldt is an American and the wife of Max Chop, the distinguished Berlin music litterateur. Since I last heard her she has made great progress. She played the difficult concerto with technical perfection, with a lovely, singing tone and with a fine sense of dynamics as well as with great rhythmical exactness. With this artist musicianship and virtuosity meet half way. Her performance was loudly applauded and Kaun, who was present, was called upon to bow his acknowledgments.

A song recital by Marie Berg was of interest because her program consisted entirely of folk songs of different nations, Russia, England, Scotland, Ireland, Italy, France, Hungary, America and even Arabia, Persia, India and Japan being represented with one or more numbers. Marie Berg is not only an excellent singer but she is a good pianist and musician and she acquitted herself of her by no means easy task in a highly creditable manner. It required no small amount of versatility to do justice to the widely varied moods mirrored in the musical gems of all of these different countries. She was ably accompanied, partly on the piano and partly on the harmonium, by Erich Gritton.

Etelka Gerster brought out a number of new song-stresses at her annual pupils' matinee, which was given at Bechstein Hall on Saturday, when an interested audience of connoisseurs made the acquaintance of some young artists who promise to be heard from on the concert and operatic stages. A singer with such a flexible voice and unerring coloratura as Nina Ormelli possesses ought to make a name for herself in Italian opera. Two very gifted Dutch mezzo-sopranos, Cato Juyne and Annette Steelink, both made an excellent impression. Fräulein Schulz proved to be a contralto of unusual promise. Numerous other gifted girls were also heard, but it remained for Marion

Ivell, an American, to reveal temperament and dramatic talent of the first order. Miss Ivell has been working with Madame Gerster off and on for the past two years. Her name is well known in America, as she has traveled for several seasons with the Savage Opera Company. At Madame Gerster's pupils' matinee one is always sure to hear something of importance.

Ernst Heinemann, brother of the famous Alexander Heinemann, appeared at Choralion Hall in a joint recital given with Helene Goebel. The latter proved to be wholly unfit for public concertizing, but Heinemann, with his beautiful baritone voice and his soulful and often impassioned delivery, made a splendid impression. He sang among other things a couple of novelties by Ernst Schauss and Janot Roskin, compositions that proved to be of little import.

Frank King Clark gave a pupils' recital at his home on Sunday evening that was attended by some sixty invited guests, many of whom were professional musicians. A program of sixteen numbers, chiefly operatic selections, was sung by some fourteen pupils, representing seven or eight different countries, including Russia, Germany, America, Hungary, Holland and Norway. The young artists sang remarkably well, particularly in the second part of the program, and did credit to their distinguished teacher. William Myers, who sang Loewe's "Phosphorescence," proved to be the possessor of a real basso profundo voice; he has an unusually deep voice and takes low B flat with ease. Mildred Faas, who was recently heard here with pronounced success at a public recital, sang a number by Delibes very artistically and with exquisite finish. Fredy Juel sang songs by Groendahl and Sibelius in her native Norwegian very impressively. Two Verdi arias were given by Arnold Lazar, of Budapest, with great dramatic verve. Alice Peroux Williams showed with her soulful interpretation of Franz's "In Herbst" that she has penetrated into the meaning of the German lied. In Rossini's aria from the "Barber of Seville," Alberta Carina showed a small but pleasing and very flexible coloratura voice. Hiram Tuttle gave a manly rendition of the "Toreador" song from "Carmen," and the Misses Godschalk and Gibson and Messrs. Van Ravenstyn and Tuttle sang very creditably the quartet from Puccini's "Boheme." As I stated above, the pupils all did excellent work, but the clou of the program was Mrs. Clark's singing of two lieder by Brahms. Mrs. Clark acts as assistant to her husband, but she is also at the same time his pupil. She possesses a voice remarkable for its purity, sweetness and exquisite timbre. As her vocal technic is singularly complete and she sings both with real intelligence and feeling, she seems predestined for concert work.

Carolyn Cone, of Chicago, a talented young pianist and a pupil of Bloomfield Zeisler and Rudolph Ganz, made her Berlin debut at the Singakademie on Sunday evening, playing with orchestra the Liszt E flat concerto and later a Chopin impromptu, a Liszt "Sonnette del Petrarca" and Schulz-Evler's arabesques on the "Blue Danube" waltz. Miss Cone, as I am informed, made a splendid impression. She played the Liszt concerto with much elan and

with finish of execution. She produces excellent tonal effects, both in rapid passages calling for individual finger work and in chords requiring both pliancy and strength. After the "Blue Danube" waltz the young artist was called out four times. She played as an encore, which was legitimately earned, the Liszt third "Liebestraum." A large audience was present, which applauded the young Chicago girl with great zeal. The orchestra was led by Max Gruenberg.

Flora Field, the young New York violinist, in a recital enhanced the good impression recently made at her appearance with the Philharmonic Orchestra. She opened her program with an excellent rendition of Brahms' G major sonata, in which she had the assistance of Jose Vianna da Motta. Then followed Bruch's D minor concerto, which she played with breadth and authority, and also with



SCHARWENKA, THE POLISH DANCER.
(Published by Hans Dürsthoff, Berlin.)

intelligence and feeling. Smaller numbers by Chopin, Wilhelmj, Mozart, Auer and Schumann-Sitt were rendered with delicacy and finish. Wieniawski's D major polonaise gave her an opportunity to display her violin virtuosity in a brilliant light.

Rudolph Bauerkeller (mentioned above) has decided to settle permanently in Berlin, and from now on he will give a portion of his time to teaching. Mr. Bauerkeller is a violinist of German extraction. He studied in Berlin at the Royal High School under Joachim for several years and is considered an excellent exponent of the Joachim method.

The Rudolph Ibach piano firm presents each year a concert grand to the best piano pupil of the Stern Conservatory. At the recent competition for this prize Hedwig Kreitz, of Cassel, a pupil of Martin Krause, was pronounced the winner. The jury consisted of Hugo Kaun, Edmund von Strauss, Gustav Ernest, and Director Gustav Hollaender. Elizabeth Becker, of Ruegenwalde, a pupil of

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MARGARETHE PREUSSE-MATZENAUER, mezzo-soprano, Munich Royal Opera.
*HELENA FORTI, soprano, Royal Opera, Prag; next season, Dresden Royal Opera.
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James Kwast, was pronounced by the jury worthy of honorable mention.

Gustav Mahler's eighth symphony is to be produced in Berlin at the Circus Schumann on May 17 and 18. The huge instrumental and vocal apparatus, numbering 1,000 participants, will be conducted by Wilhelm Mengelberg, of Amsterdam, at the first performance, and by Dr. Georg Goehler, of Leipzig, at the second. The Philharmonic Orchestra, augmented to 150 musicians, and members of the various singing societies of Leipzig and Berlin will take part. Circus Schumann seats 5,000 people and it is expected that it will be sold out. May 18 will mark the first anniversary of Mahler's death. The management of these two performances is in the hands of the Concert Bureau Emil Gutmann. This same bureau has just published its fifth annual concert calendar; the little book contains some interesting articles by well known writers on live musical topics of the day.

Offenbach's "La Belle Helene" has been revived here with great success.

Edna Earle Crum, of Chicago, who has been studying here the past year with Theodore Spiering, sailed recently for home. Before her departure I heard Miss Crum play the "Lucia" fantasia by Leon de Saint Lubin for violin alone. She gave an admirable performance of this exacting virtuoso piece, overcoming its great technical difficulties with consummate ease and skill. Her intonation was excellent throughout all the manifold intricacies in which the work abounds and she drew an excellent tone from her violin. Miss Crum is a gifted girl and an intelligent worker, and she has profited to a marked degree through her study with Spiering.

The Stern Conservatory recently gave two pupils' performances, in which were heard various members of the operatic department in the auditorium of the Comic Opera. On the first evening acts from "Mignon," "Margarete," "Das Glöckchen des Eremiten," "Die Afrikanerin" and "Fra Diavolo" were given; and on the second evening acts from "Pagliacci," "Cavalleria Rusticana," "Maskenball," the "Troubadour" and "Aida." Quite a number of promising young talents were heard. Liza Metzger, a sister of the celebrated alto, Madame Metzger-Froitzhen, of the Hamburg Opera, has a voice of agreeable quality and considerable volume and made a good impression, although she still needs further study to gain smoothness and perfect control in the handling of her organ. Elizabeth Janliss, in the part of Philine, displayed a bright, fresh voice of marked beauty and excellent coloratura facility and her acting was also very pleasing. Elsa Schloika as Margarete revealed a sympathetic voice and good schooling, and Witold von Rozanski was very acceptable as Mephistopheles. Elsa Berna gave an excellent rendition of the aria in the final act of the "African." Among the best talents displayed during the two evenings was Gerda Lenceas Santuzza in Cavalleria Rusticana. Miss Gerda

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has a voice of unusually appealing quality, which is very flexible and excellently trained throughout; she made a most sympathetic impression. Ida Embresen-Singer was also very successful in the title role of "Aida," of which the third act was given. She possesses a voice of unusual range and remarkable quality and revealed thorough training in the way in which she mastered the difficulties of the exacting aria. Walter Matthes and Marie Stein in "Pagliacci" also deserve great credit for their performances. Matthes undoubtedly possesses the most pleasing and best schooled male voice that was heard during the two evenings. It is unnecessary to comment on the singing and acting of each individual pupil. Suffice it to say that the performances as a whole were very creditable and quite up to the standard that one expects from this institution.

ARTHUR M. ABELL.

Victor Heinze, Formerly of Chicago, Now of Berlin.

A teacher's value depends entirely on the results he achieves with his pupils. Therefore, no name ever so renowned, no enticing announcement or promise, no beautiful, persuasive words or skilfully written article, or the artist's own brilliant playing—nothing but the results a teacher has to offer in his pupils' attainments should be the decisive point in the selection of the master to whom the earnest student is to entrust his musical education, his future and his career.

The time has long passed when a student can succeed for a short time by virtue of the name of some great artist whom he claims as his teacher. This fact has been experienced by many to their final detriment and regret. Nothing but thorough knowledge, wisdom, capability, genuine musical art, are nowadays vouchers for recognition and success. Only the student who is prepared to demonstrate his superior qualifications as an executing artist or as a thoroughly trained teacher will reach the mark he strives for. Any other means, though ever so enticing, are delusive, fallacious and deplorable. This truth is undeniable.

Victor Heinze has again and again shown his remarkable powers as a pedagogue. Many of his pupils have appeared most successfully in America and in Europe. He has now made Berlin his home and he will henceforth teach in the German capital. During the past season five of his pupils appeared most successfully in Berlin in six concerts, some with the Philharmonic Orchestra, some in recitals, some in both, and furthermore made their debuts in other musical centers of Germany. Any one familiar with the enormous difficulties and the almost unsurmountable obstacles blocking the path to a successful appearance in Berlin, must be aware of the sad fact that a vast number of the many ambitious young artists who present themselves to the critical Berlin audiences fail.

What is the cause of all this failure and misery? If it were simply the young artist's own incapability, lack of talent or of energy and intelligence, the outcome would not be so deplorable, for the results would then be only natural and just. But alas! the fault in too many of these cases does not lie in the student's own lack of the qualities on which success is based, but in the inefficiency of his education, in the incapability of his teacher, who nevertheless may be a very great artist, an admired performer—but not a pedagogue or an educator.

Appended are criticisms regarding Bessie Birdie Kaplan and Ruth Klauber, two of Heinze's pupils who have played in Germany during the past season:

Birdie Kaplan made her debut with great success. She played, accompanied by the Philharmonic Orchestra at Beethoven Hall, the Beethoven C major and the Grieg A minor concertos. The young artist displays an astonishing technique as well as power. Her vigorous spirit finds adequate expression in the Grieg concerto. Everything was conceived with breadth, virility and verve. The name of the young artist will be remembered.—Volkzeitung, Berlin, March 1, 1912.

Very enthusiastic and well deserved applause was achieved by the pianist, Birdie Kaplan, at Beethoven Hall, when she was accompanied by the Philharmonic Orchestra. The possessor of an estimable technique, which is backed by temperament, power and a great musical



THEODORE SPIERING WITH HIS CLASS OF PUPILS AT BERLIN.

Mr. Spiering is to spend the months of July and August in Switzerland, where he will conduct a summer class.

talent, the young artist played the seldom heard concert in C major by Beethoven and the Grieg A minor concerto.—Germania, Berlin, February 29, 1912.

Birdie Kaplan played at Beethoven Hall with the Philharmonic Orchestra. She essays her task with undaunted youthfulness, sparkling vigor and temperament, and shows good musical intelligence.—Signale, Berlin, February 29, 1912.

Birdie Kaplan brought us a rarely played composition, the Beethoven C major concerto. On my program I read the notes: excellent technique, essays her task with vigor; she is a talent revealing fantasy and brilliancy. The quality of her interpretations and the excellent technique displayed throughout the program made the hearty applause which was accorded her fully deserved.—Kleine Journal, Berlin, March 4, 1912.

Ruth Klauber concertized at the Singakademie with the Philharmonic Orchestra. She played among other compositions Chopin's G minor ballad and the E minor concerto by Emil Sauer, proving herself a skilled pianist with rhythmic feeling and imposing technique.—Berlin Börsenzeitung, December 27, 1911.

Had Ruth Klauber chosen to appear in a less elaborate concert (she played with the Philharmonic Orchestra), as for instance in a recital, it would have been just as easy for her to prove her splendid technical equipment and that she knows how to master the keys with temperament and skill. Praiseworthy also was her absolute rhythm.—Norddeutscher Allgemeine Zeitung, Berlin, December 23, 1911.

Ruth Klauber concertized with the Philharmonic Orchestra. The young lady played with decided skill and her tone production was powerful and sound.—Der Reichsanzeiger, Berlin, December 27, 1911.

Alberto Jonás' Success in Germany.

Alberto Jonás, the celebrated Spanish pianist, has been playing with marked success in the principal cities of Ger-

many. Everywhere the appearances of this virtuoso have been the occasions of enthusiastic receptions. In Cologne, one of the principal German cities, the paper had the following to say:

The pianist, Alberto Jonás, from Berlin, showed, especially in the B flat sonata from Chopin, a remarkable technique, fine shadings of touch and an interpretation throughout intellectual. His playing was broad and big and his conception powerful and personal, all of which deserved the tremendous success which was given him.—Kölnische Volkszeitung.

A most interesting acquaintance was made with the pianist, Alberto Jonás, from Berlin. The artist has considerable knowledge, is a splendid musician and at the piano a captivating personality. One seldom hears the B flat minor sonata (Chopin) played so convincingly as he played it.—Kölnischer Tageblatt.

The distinguished piano virtuoso, Alberto Jonás, presented, among other works, a new and very clever and artistic suite of Paul Ertel for which we must be thankful to him. His playing won him a big success.—Die Musik (Köln correspondence).

Hugo Kaun Lieder Program.

A musicale is given every Monday afternoon during the season at the home of THE MUSICAL COURIER in Berlin, and at a recent one a Hugo Kaun lieder program was presented by Anna Reichner, a singer possessing a beautiful voice and an admirable method. The distinguished composer himself was at the piano. The lieder, ten in number, were interesting and beautiful, and some of them were heard on this occasion for the first time. Over sixty guests were present, including a large number of distinguished professional singers and musicians.

Franz Schrecker's opera, "Der ferne Klang" ("The Distant Sound"), will have its premiere shortly at Frankfurt.

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MUSIC IN RICHMOND.

RICHMOND, Va., May 6, 1912.

The home coming of John Powell, the Richmond pianist, who now makes his home in London, was the signal for his friends and admirers to shower attentions on him. He is quite the lion of the hour, having been entertained during most of his waking hours. One very beautiful entertainment was given him by Governor and Mrs. Mann, at the Executive Mansion. Other guests were the members of the Petersburg Chorus. Mr. Powell was also entertained by the Woman's Club last week, in the club residence. The affair was quite informal, but thoroughly charming. As stated elsewhere in this issue of THE MUSICAL COURIER, Mr. Powell played at one of the concerts during the recent festival.

The pupils of Mrs. Austin W. Martenstein were heard in recital by a large and enthusiastic audience Friday evening, April 26, at Assembly Hall. The pupils showed careful training. Mrs. Martenstein was assisted by Mrs. Clifton Miller, soprano, and Austin W. Martenstein, baritone. Mrs. Miller sang the song of the Page, from "Les Huguenots," and Mr. Martenstein the prologue from "Pagliacci." Both singers gave pleasure in the duet, "La ci Darem," from "Don Giovanni" (Mozart). The pupils taking part were Elizabeth Spotts, Gladys Martenstein, Mary Belle Whitlock, Nathalie Kramer, Mabel Gregory, Romona Bertram, Ada Stephens, Mabel Stephens, Verna Harris, Zaidee Ewell, Rosa Hardy, Graeme Benson, Frank Danner, Lucille Barnes, Gladys Ingalls, Evelyn Wiggins, Gladys Schissler, Mary Strother, Florence Louise Jones, Ella Wilkinson, Lindsay Schepmoes, and Zenda Bertram.

One of the most attractive musical events of the year was the Easter concert given at Julian Gunn's home, in Westhampton. A perfect April day, beautiful setting, a charming program, made the afternoon a delight to all. Those contributing the program were: Mrs. John B. Jeffress, Jr., soprano; W. Douglas Gordon, baritone; Mrs. Hequembourg, violinist; Katharine Thurston, violinist; Maria Lee Goodwin, pianist, and Mrs. Basil Gwathmey, accompanist. The music for the afternoon was as follows: "The Deluge" (Saint-Saëns), Mrs. Hequembourg; "Silent Woe" (Von Fielitz "Eiland" Song Cycle), Mr. Gordon; "Salve Regina" (Parker), Mrs. Jeffress; prelude (Chopin), Miss Goodwin; menuet and rondo (Mozart), Mrs. Hequembourg and Miss Thurston; "When Love Is Gone" (Hawley), "A Banjo Song" (Homer), "Mother o' Mine" (Tours), Mr. Gordon; "Liebestod," from "Tristan and Isolde" (Wagner), Miss Goodwin; "O Dry Those Tears" (Del Riego), Kashimir song, "Till I Awake" (Finden), "Absent" (Metcalfe), Mrs. Jeffress; intermezzo (Brahms), Mrs. Hequembourg.

A lecture-recital was given at the First Presbyterian Church, on Friday evening, April 26. It proved an intellectual and musical treat. H. D. C. MacLachlan showed a scholarly understanding of the text of the operas. Those illustrated were "Parsifal," "Walküre," "Tristan and Isolde" and "The Flying Dutchman." Maria Lee Goodwin was at the piano. She displayed depth and temperament. She is a composer-pianist of rare ability.

An interesting program was given at the City Auditorium, on Thursday evening, by the members of the Philharmonic Orchestra, under the direction of W. H. Baker. The program was a popular one and pleased the large audience. Those assisting the orchestra were Mrs. Walter Mercer and the High School Chorus. This chorus was trained by Walter Mercer, who was for years connected with the Wednesday Club as head of the Children's Chorus.

FLORENCE D. HEQUEMBOURG.

Cranford Philharmonic Concert.

The Cranford Philharmonic, a club of men and women singers, gave a concert at the Casino in Cranford, N. J., on the evening of April 25, with Leo Schultz, the cellist, as the assisting soloist. Bauman Lowe is the musical director of the club, and Alice Laskey the president. The accompanists for the concert were Mrs. Bauman Lowe and Carl Bruchhausen. The club numbers for the evening were: Chorus, "March of the Goths," by Kriegeskotttem; "Miranda," by Gilchrist; "Woo Thou Sweet Music," by Elgar; "Love and Summer," by John E. West; "Moonlight," by Eaton Fanning, and the vocal waltz, "Carmena," by H. Lane Wilson. Mr. Schulz played numbers by Bach, Haydn, Popper, Davidoff, Golttermann, and a Chopin nocturne transcribed by Sarasate.

The members of the Cranford Philharmonic are: Sopranos—Mrs. R. C. Aldrich, Mrs. H. W. Beecher, Jennie Chamberlain, Mrs. E. M. Compton, Mrs. W. B. Drysdale, Mrs. S. H. Furman, Mrs. W. B. Gellatly, Mrs. F. B. Gilpin, Ella Johnston, Mrs. I. C. Jones, Alice Lakey, Mrs. K. F. Mandeville, Vara Merriam, Josephine McKinney, Mrs. Howard Palmer, Eleanor Rohr, Harriet Seward, Mrs. C. W. Tripp, Mrs. W. H. Walker, Marguerite Winckler and Mrs. Hugh Martin. Altos—Mrs. B. A. Collier, Adele Hall, Gertrude Heins, Mrs. E. G. Maroney and Mrs. J. R.

Morgan. Tenors—H. W. Beecher, J. H. Richards, W. B. Rosencrantz and J. H. Sanford. Basses—W. A. Adams, Jules du Barry, E. J. Merriam, R. C. Aldrich, Howard McKinney, J. S. Rosencrantz and F. R. Zundel.

Hermann Klum Going to London.

The well known Munich pianist and teacher, Hermann Klum, will close a most successful season in June and go to London, where he will be heard in concert. Some recent press notices follow:

Hermann Klum's recent recital deserves a few special words of praise. It was a very happy thought to arrange a program made up exclusively of dances of ancient and modern times and his playing was distinguished by fine musical feeling and splendid bravura.—Bayerischer Kurier, Munich, April 3, 1912.

Hermann Klum's cleverly chosen program of ancient and modern dances brought a welcome change into the long monotony of our piano recitals. He is a most satisfying and excellent player, with brilliant and sure technic. His rendition of the Chopin dances was especially beautiful.—Augsburger Abendzeitung, March 25, 1912.

Hermann Klum, with his review of ancient and modern dances from Bach to J. Strauss and other modern composers, carried a charming idea through to a successful and satisfactory execution.—Münchener Zeitung, March 29, 1912.

Hermann Klum has, with his three recitals this winter, proved his undoubted right to a place in the first rank of the best pianists which we have here. His last program, cleverly made up of the best examples of ancient and modern dance forms, was listened to with pleasure and enjoyment by an unusually large audience. The artist seemed to be especially in sympathy with his program and displayed much temperament and a fine musical feeling. His success was very great.—Münchener Neueste Nachrichten, March 22, 1912.

Hermann Klum was clever enough to get out of the old rut of recitals, and, by a little intelligent searching through musical literature, dug out a most interesting and enjoyable program of ancient and modern dance forms which was a very welcome relief in the

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long cycle of conventional programs.—Münchener Post, March 23, 1912.

Music in Toledo.

TOLEDO, Ohio, May 2, 1912.

Madame Rider-Kelsey, Mary Willing Meagley, accompanist, and Elmer Richards, flutist, were the artists presented in the closing concert of the series given by the Eurydice Club at the Valentine Theater tonight before an audience completely filling the house. The first part of the program comprised numbers by the club of sixty members, directed by Helen Beach Jones. Among the numbers were "Sketches from Italy," by Gretsch; "The Bells of Shandon," Nevin, which were the most pretentious. Madame Rider-Kelsey is well known in Toledo as her active musical career began here. When she appeared there was evident warmth in her welcome. Flowers were many. Her program pleased in every regard, her great voice showing its adaptability in these numbers. Part third was of especial interest, introducing "Pan," by David Stanley Smith, a former Toledoan, and "The Water Fay," by Horatio Parker. These two numbers were given by the Eurydice Club, Madame Rider-Kelsey and Mr. Richards. The effective work of Mrs. Meagley at the piano left nothing to be desired. Mrs. Meagley was also a former member of the Eurydice Club.

EVA D. GARD.

Mexico Engagement Brings Bonci Big Fees.

When Alessandro Bonci sings at the Grand Opera House in the City of Mexico in October and November of this year he will receive the largest fee ever paid to a tenor in that country.

At the close of the Mexico engagement Bonci will begin his third tour of the United States and Canada. The tenor, accompanied by Madame Bonci, will sail for his home in Italy May 18 on the steamer George Washington. After a long and active season in America the singer feels that he requires a few months rest. Bonci has engagements in the West until May 17, when he and his secretary and accompanist will return to New York.

MUSIC IN BRIGHTON.

BRIGHTON, England, April 26, 1912.

Music here is practically at an end for the season, and the great stars give place to lesser bodies. Among the most important concerts of the past weeks have been those given by Marie Hall, the famous English violinist, who scored a success in conjunction with Marguerite Tilleard, pianist, and Jameson Dodds, baritone; and Madame Albani's farewell concert, at which she was most sympathetically received. The program was additionally attractive from the fact that Ada Crossley and Gregory Hast were singing, and Adela Verne was playing the piano, which she did superbly. Haydn Wood was the violinist and F. A. Sewell the accompanist.

Few artists have given more delight than did Leonard Borwick and George Henschel. As pianist and vocalist respectively, they were unique.

Elgar's "Dream of Gerontius" received a fine rendering under Lyell-Taylor's sure baton, and both choruses and accompaniments were splendidly given by the Municipal Choir and Orchestra. The principals did well, and great credit is due to Alice Lakin, William Higley and Henry Turnpenny.

Oscar Hammerstein made a distinct "hit" by introducing his singers to Brighton. Felice Lyne proved an immense favorite, and Orville Harrold quite won his laurels, while Enzo Bozano, Louise Merlin, Lydia Locke, vocalists, and Willy Scott as pianist, and Carl Steiner as flutist, all added support to a fine program.

The Langley-Mukle concerts, which have been of so much interest, now are suspended until next winter.

Lyell-Taylor had his benefit, when he presented quite a novel "bill of fare" consisting of an excellent quartet of well known singers, who presented scenes from popular operas to the accompaniment of the orchestra.

The season, on the whole, has been a representative one, for, in addition to the aforementioned performances, piano recitals have been given by prominent virtuosos, the foremost being Emil Sauer, who played magnificently.

FRANK MOTT HARRISON.

Cairns Has Fine Season.

Each succeeding musical season shows an increasing demand for the services of Clifford Cairns, the young American basso. Always a student, Mr. Cairns is making rapid advancement and many friends. In his few years before the public he has had appearances with some of the finest organizations in the country and in nearly all the large cities in the East and Middle West. A fine voice and presence, reliable musicianship, intelligence and authority of interpretation and a winning personality coupled with earnest and painstaking study are receiving deserved recognition.

Some of his appearances during the past season were: Worcester (Mass.) festival, Cleveland Harmonic Club, Providence Arion Society, New York Oratorio Society, Pittsburgh Mozart Club, Albany Musical Association, Brooklyn Oratorio Society, Chicago Apollo Club, Strawberry & Clothier Chorus, Philadelphia, and recitals and concerts in many cities.

Mr. Cairns announces that for the coming season he will be under no exclusive management. Communications should be addressed to him, 186 Lafayette street, New York.

Press Tribute to Flonzaley Quartet.

The tributes paid the Flonzaley Quartet in San Francisco indicate that the merits of this unique organization are appreciated in the Far West quite as much as in the East. The following comments in the San Francisco Call after the quartet's farewell concert are typical:

The Beethoven quartet in F minor was the biggest thing the Quartet have given us. This composition, as played by the Flonzaleys, seemed to me to indicate the way "modern music" should travel—toward beauty and not ugliness; toward clarity and not vagueness. As for the manner in which it was played, another story longer than this should be written. The octave runs for the four instruments were the daring exhibitions of coincident and musical gymnastics, though the beauty of the phrase was always the objective point—not the technic which accomplished it. The mechanical fingers of a pianola could not touch the octave intervals with more perfect accord. Similarly, the perfection of attack in the phrases of the allegretto movement was an evidence of the complete accord of this remarkable organization. One would say that a single impulse urged each bow arm. By what sign these four musicians have come to agree on the moment for "picking up" the music, I cannot tell. It must be the subconscious working out of four musical instincts rendered into complete rapport by continued association and years of rehearsals. Such perfection would be the despair of the ordinary string quartet, and if it were not—that it is—an inspiration and an indication of what is possible in the realm of chamber music.

"Rosenkavalier" is one of the popular works in the repertory of the Braunschweig Opera.

Was Oldest Mephisto.

ASNIÈRES, near Paris, May 9, 1909.

To The Musical Courier:

I have read in THE MUSICAL COURIER of April 21 that the church scene of the opera "Faust" of Gounod is illogical and wrong, because it is impossible to conceive the devil being in the church.



GIRAUDET.

Allow me to inform you that this scene was not performed in olden times as it is now. "Faust" during the first years was performed at the Lyric Imperial Theater (today the Theater Sara Bernhardt). I had the honor in 1866-7-8-9 to sing in the role of Mephistopheles with the great and never to be forgotten artist who created the role of Marguerite, Madame Carvalho. At that time we performed the scene in question outside of the church. Then, after the Franco-Prussian War and the revolution of the Commune in Paris, the theater was completely destroyed by fire, and the other theaters hastened to lay their hands upon the rich repertory of the Lyric Imperial Theater, and thus works like "Mireille," "Philemon," "Romeo," "Rigoletto," "The Magic Flute," "Nozze de Figaro," etc., passed on to the Opera Comique, and "Faust" to the Grand Opera. At that time the staging and costumes became modified, and among others the church scene became as it is performed today.

If it is possible to admit that the appearance of the devil in a church is shocking at first sight, do you not think that on the other hand, as the authors of the piece and the great maestro Gounod were people of high intellectual standing, this was not done without carefully examining the situation? The appearance of Mephistopheles is a visual reproduction for the audience of what is going on in the mind of Marguerite, and is merely subjective, whereas I performed the scene in a way that was objective. Both ways can certainly be explained and defended.

I hope that in my capacity as the oldest Mephistopheles these reflections might interest your readers. I enclose my photograph, which was taken at the debut in the costume of the creator of the role.

Very sincerely yours,

A. S. GIRAUDET.

Bach Festival in Bethlehem.

Soloists for the Bach festival to be held in Packer Memorial Church, Lehigh University, Bethlehem, Pa., on May 31 and June 1, were announced this week by J. Fred Wolle, conductor of the Bach Choir. They are: Mary Hissem de Moss, soprano; Gertrude May Stein-Bailey, contralto; Nicholas Douty, tenor, and Frank Croxton, bass. The orchestral parts will be played by members of the Philadelphia Orchestra. Mrs. Bailey and Mr. Douty have sung at all six of the previous festivals in Bethlehem; Mrs. de Moss appeared at the last four.

During the past winter the Bach Choir of 200 voices has been working hard under the direction of Dr. Wolle, and during the present month rehearsals on the difficult choruses of the Mass in B minor are frequent, indeed. The

choir is determined to make its resumption of festival work a performance equal to the standards of its earlier renditions.

Goodson in Tropical Jamaica.

The following is a copy of a letter received by Antonia Sawyer, the American manager of Katharine Goodson, the English pianist:

KING'S HOUSE, JAMAICA, April 20, 1912.

To Antonia Sawyer, 1225 Broadway, New York City:

DEAR MRS. SAWYER—Here is my promised letter, and I think I am really writing to you from the most exquisite spot on earth. The beauty of the island is indescribable. It seems filled with romance and mystery, and certainly no words can tell you of the joyousness and delight we have had during our three weeks' visit here. After my first concert in Kingston, we took a four days' buggy trip through the mountains, with relays of Jamaican ponies, sometimes driving six and seven hours a day; by this means one gets a better idea of the glorious scenery and wonderful tropical vegetation, than in any other way. Neither art, nor words, nor music can possibly describe what we have seen, but you must try to imagine a little the picture of this first drive.

A background of deep indigo blue mountains, and in the foreground acres and acres of banana and sugar cane plantations, stately coconut and royal palm trees, huge beautiful cotton trees, with white fluffy balls, and the delicate tracery of the graceful bamboo, swaying in the breeze—this makes one almost breathless, but imagine still further, to drive on and on, through narrow mountain passes and let your finger tips brush through hedges of crimson and peach colored hibiscus blossoms and flowering orchids, and to see a tiny, tiny, humming bird sipping from the cups of a scented flower, then you would be quite breathless with sheer delight. I want everybody I love now to go to Jamaica!

At the end of this buggy trip, I had my second recital at a large Girls' College at Hampton, which was interesting, and amusing, too, for that night every imaginable insect (I never realized there were so many!) seemed to drop from the wooden roof onto the keyboard, and I had continually to brush them off, or squash them, which was horrid!

I had only four concerts, as there is a scarcity of grand pianos on the island and therefore recital giving is difficult. At Balclava we had an experience which I shall never forget as long as I live. We telegraphed ahead to the only funny little private hotel there for them to reserve rooms; but on arrival, learned that they were "full up" and in consequence had reserved quarters for us at Parson Miller's mission house. We drove on for five minutes, and our distress turned to delight when we saw the ideal situation of this little mission house, hidden and guarded by the hills and surrounded with wonderful tropical growth. We found graceful negresses watering flower beds, and the rich perfumes made it seem like a land of scented beauty. But we were soon to have a shock! While getting into fresh clothing, before taking our evening meal, three black-winged birds, or so they seemed to me (I thought they were crows!), swooped down from the roof of our room and when I ran out to ask the landlady how we should get rid of them, she said unconcernedly, "Oh, they're only rat-bats; they will soon fly out again; you have to get used to them in the mountains." With my

love of insects you can imagine my horror! But this was only the beginning; we had ten rat-bats in our room that night, innumerable lizards on the walls, and mosquitoes ad infinitum!! We wrapped our heads in scarves, but I can truthfully say I do not think I lost consciousness for five minutes during that longest night I have ever spent, for it was a succession of swoops, and creeps, and bits! Ugh!

We have just returned from a short visit to Sir John Pringle, who has a property of twenty thousand acres in the north of the island up at Cape Clear, and now we are spending the last five days with the Governor, Sir Sydney Olivier, who has very kindly invited us to stay with him at King's House until we sail. He is giving us a perfectly lovely time. This afternoon Sir Sydney motored us to his country place, Fort George, to tea, and again we had a marvelous, but rather terrifying drive with gorges hundreds of feet deep on either side and a road or bridge only just wide enough to hold a big car, and sometimes the curves



KATHARINE GOODSON WAS THE GUEST OF SIR JOHN PRINGLE AND HIS DAUGHTER ON HER RECENT VISIT TO JAMAICA.

Miss Goodson at left.

in the road were so sharp and in such quick succession that I thought we must go over the cliff. The Governor comforted me by telling me that about ten days ago a motor did go over the cliff, but luckily it got caught in the branches of a great tree, and it and the occupants were safely rescued!

And now I must go and practise, for I play tomorrow night at the most fashionable club in Kingston, the Lingana, and I probably shall not like it at all, for I hear the hall is very poor acoustically and it is very hot here for piano recitals. In the tropics the only possible thing is to do "nothing"!

We find our steamer does not arrive in New York until May 1, so if I am to play at Erie, Pa., on the 2d, I am afraid I shall not see you until my return. Au revoir, then, dear Mrs. Sawyer, and please have all letters awaiting me at the hotel.

Your very sincere

KATHARINE GOODSON HINTON.

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1, SQUARE DE LA TOUR-MAUBOURG,
PARIS, April 30, 1912.]

Massenet, now over seventy years old, has written twenty operas, all of them more or less successful, yet none of them so strikingly brilliant that they are likely to be permanent. Those best known probably are "Manon," "Thais," "La Navarraise," "Le Jongleur de Notre-Dame," "Cendrillon" and "Le Cid." Of course the others, nearly all of them, are still given sometimes. "Herodiade" is popular in France, and the air of Salome from this opera is sung everywhere. Also the "Meditation" from "Thais" and the "Aragonnaise" from "Le Cid" are frequently heard. But in spite of all this it cannot be denied that Massenet's weak point is his poverty of really good melody. This would not be nearly so noticeable in his operas if he were able to live up to the name that the critics have given him, "the French Wagner." There is much in his work that shows the influence of Wagner's methods. But the music always falls short in the really impassioned passages of the drama. Massenet is best in light passages, and his ballet music, if not often strikingly tuneful, is, at least, always pleasing. But, with all his faults and weaknesses, he thoroughly understands both the technic of music and the technic of the stage, and he is undoubtedly the most important composer of opera that France has had for many a year.

It does not seem to me that Massenet's new work, "Roma," performed for the first time this season at Monte Carlo, and recently at Paris, will add very much to the old composer's fame. The selection of the tragic plot, given in these columns last week, was certainly a mistake. For it is a plot that calls for great depth of feeling, for great majesty and for broad nobility in the ensembles, and these are just the very things that Massenet is least able to produce. His ensembles invariably sound like good operatic ensembles of the old school, more like Verdi than Wagner; and his passages of intense depth of feeling give evidence of futile effort. There is hardly any passage in this work that will be taken out and sung and played by the amateur, the popular orchestra, the piano-player and the talking machine. This, of course, is not a test, for the same is absolutely true of Debussy's one opera, "Pelleas et Melisande." But "Pelleas" is most attractive to the musician, the lover of high art, of the classical, and that is exactly the class to which Massenet hardly appeals at all. And if he fails to reach this class, and if his music is too little popular and melodic to touch the class which whistles the airs of Verdi (musicians do it, too), then

what is left to hope for in the way of real success? These thoughts inevitably force themselves upon one in regard to "Roma." The work is severe, tragic, rather doleful and dramatically uninteresting. It is difficult to feel any especial interest in this vestal virgin who voluntarily gives herself up to be buried alive. Still less do we feel ourselves inspired by the act of her blind grandmother in feeling her way toward her and stabbing her to death. It is characteristic of French dramatic art that these old tales of Greek and Roman days, of gods and goddesses in whom we have lost belief, in heroisms which seem both childish and inhuman, should still hold the popular taste at least to some extent. However it may be in other countries, the love for classical art is certainly not dead in France.

But it would take a Wagner to deal properly with such a libretto as that of "Roma," and he would hesitate be-



FLORENT SCHMITT,
Composer of the "Tragedy of Salomé."

cause the actors in this drama show so little of the normal human feeling that never fails to move us whether felt by an ancient or a modern. We find the personages in all of Wagner's operas, in whatever era they may be supposed to have lived, always inspired by exactly those feelings which inspire us today. They are animated by love

and hate and ambition and those essentials of brute nature which we are pleased to call human nature, and we understand all of their actions whether the persons, like Siegfried, are clad in the skins of animals or, like Alberich, in a bathing suit. We understand Beckmesser perfectly, and we only half blame him for stealing the prize song. Give us humanity above all things! Give us a libretto that is just a plain, simple tale of love and hate! Give us characters who feel like ourselves! Give us plenty of action, and the music will take care of itself. An opera will not live long with bad music, but the day has gone by when it will live long with a bad libretto, and that is the trouble with Massenet's "Roma." The music is entirely suitable to the libretto, and that, contradictory as it may appear to all recognized theories, is its worst fault. Had Massenet simply set himself down to write graceful, light music as he has the power to do, the success of the opera would be more probable. As it is, it is perhaps a better, more homogeneous art work, but it is more or less of a bore and that is fatal!

Lili Lehmann was heard here in recital last week, her program being devoted to works of Beethoven, Schumann and Richard Strauss, and again last night in a program of works by Handel, Mozart, Franz, Schumann and Schubert. She drew crowded houses to both recitals and was welcomed with the usual bursts of enthusiastic applause which she may still always expect. Her art is so perfect that even at her age, which is sixty-four, it is a delight to listen to her. For if the voice is not what it used to be in days gone by, the interpretation, the emission, the poise and the perfect rounding out of her every phrase are nothing less than wonderful. It is a lesson to young singers who imagine that power or passion are everything. For it can hardly be said that Madame Lehmann now has either of these things, and yet she holds one enthralled by the very perfection of her musicianship.

Mr. and Madame Marcel Chailley were heard on Thursday last at the Salle Gaveau as assisting artists to Mr. and Madame Ballard-Bronville, of the Opéra. They gave together the Grieg sonata in C minor; Mr. Chailley played the "Humoresque" of Dvorák and the "Airs Russes" of Wieniawski, and Madame Chailley the nocturne in F sharp and the first ballade of Chopin. In addition to these numbers the concert included several vocal solos and duets, numbers for chorus and orchestra, and Massenet's cantata, "Eve." It is always a pleasure to attend any concert in which Mr. and Madame Chailley take part, whether as individual soloists or together, as in the Grieg sonata. As long ago as 1904 Mr. Chailley was already making his mark in a series of recitals in London. The Daily Telegraph wrote: "Mr. Chailley, as already intimated, made further progress into the favor of the audience. His good style, pure tone and expressive power were frankly admired and freely applauded." The Standard, referring to the same recital, wrote: "Mr. Chailley is a violinist who produces a pure, winning tone from his instrument, and

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whose interpretations testify to a sensitive and refined temperament."

After his successful tour of England Mr. Chailley was heard in various parts of France, and finally, in June, 1905, again returned to London for a series of recitals. Of one of these the *Figaro* said:

Armand Ferté and Marcel Chailley have just won a triumphal success in England. Last November these two great artists had already had an enthusiastic reception in London. Again this time the public, glad to welcome them once more, accorded them a veritable ovation. Let us mention among others the concerts of May 29 and June 6, which all of our contemporaries of the English press have classed among the great events of the season. In addition to their perfect collaboration in works of Mozart, Beethoven, Schumann, César Franck, etc., Armand Ferté and Marcel Chailley were heard in solos, and apropos of this let us record the applause without end that was obtained by the violinist Chailley by the charm of his tone.

Space forbids me to give either a full list of Mr. Chailley's triumphal appearances both at home and abroad, or to quote even a small portion of the endless words of praise that were accorded him by the press, both of France and England. He returned to London for another series of recitals in 1907, and the following notice may be taken from the *Daily Telegraph* as representing the attitude of the press in general:

It was indeed refreshing to hear such an admirably enthusiastic recital as that given in Bechstein Hall last night by Messrs. Georges de Lausnay and Marcel Chailley, the one a pianist, the other a violinist; and even more to feel that one has rarely assisted at a more sympathetic performance of César Franck's beautiful violin sonata than they gave. Though it was full of splendid fire, that fire was never permitted to degenerate into mere fireworks. Subdued—or rather in subjection—it was, and burnt its brightest at precisely the right moments.

The same sort of criticism greeted Mr. Chailley in various parts of England. In 1908 he was again in England, and this time with no less a man than Saint-Saëns, whom he assisted in the production of his own compositions. The *Standard* wrote, among other things:

Of the beautiful tone of Marcel Chailley's playing and its sustained clarity I have spoken hitherto; his work with the composer (Saint-Saëns) at the piano put as much life in the A major concerto for violin as it is possible to imagine.

It may be added that at these concerts Saint-Saëns selected Madame Chailley to play the four-hand pieces with him, and the same critic wrote:

It would be almost impossible to have found two players more completely in agreement, and so the duets for two pianos were heard at their true value.

Herewith is reproduced a caricature of Meyerbeer, from a book by Albin Body, director of the archives at Spa. It is said that Meyerbeer actually astonished the good people of Spa by riding about the country in this curious position.



MEYERBEER AND HIS PEGASUS

The logical sequence of the invention of the symphonic poem is that such compositions should serve as accompaniments to pantomimes by which their stories are told to the listening public without the effort of reading a program book. This has now been done by the dancer Mlle. Trouhanowa, in her recent concerts de danse given at the Chatelet Theater. This attempt, or experiment—which, I believe, has already been tried in Russia, and which met here with the most unqualified success—cannot fail to be of interest to the music loving public, for it places the whole much discussed question of the symphonic poem on a different plane, and evidently destroys many of the most potent arguments of the enemies of this form of art. For the symphonic poem, however subject to just criticism it may be when considered as absolute music because of its disregard of the accepted rules of form, certainly becomes as legitimate as opera or as incidental music to the drama the moment it is staged. Mlle. Trouhanowa's program consisted of "Istar," by Vincent d'Indy; the "Tragedie de Salomé," by Florent Schmitt; "La Peri," by Paul Dukas, and "Adelaide ou le Langage des Fleurs," by Maurice Ravel. Vincent d'Indy's "Istar" is too well known to need any comment here, and Ravel's ballet-pantomime is merely an orchestral arrangement of his "Valse nobles et sentimentales." "La Peri" was composed by Dukas especially for this occasion and is dedicated to Mlle. Trouhanowa. The advent of this new symphonic poem by the composer of "L'Apprenti Sorcier" and "Ariane et Barbe Bleue" was looked forward to with much interest, and led, unfortunately, to a feeling of general disappointment. For if Dukas has advanced at all it is along the line of peculiarity, perhaps you may call it originality, and not of either beauty or power. Of course, this is a good work, well conceived, well constructed and well orchestrated; that goes without saying. But it lacks beauty and it lacks power, and, as I say, it led to a feeling of disappointment. This may have been partly due, however, to the fact that it followed immediately after the "Tragedie de Salomé," by Florent Schmitt, a work of such unusual power of inspiration and construction that it places its composer at once side by side with the greatest creators of our times. It possesses that one quality, so essential, yet so rare in works of the modern school, the quality of perfect homogeneity. It advances gradually but steadily toward the

climax, and this climax itself is little short of wonderful. Its power and originality simply lift you off your feet. It was greeted with the same bursts of applause that met this composer's Psalm for chorus and orchestra at the Colonne concerts some weeks ago.

This Trouhanowa concert was given additional interest by the fact that each of the composers conducted his own work. Vincent d'Indy, tall and muscular looking, with the manner and poise of a skilled wielder of the baton; Paul Dukas, short and heavy set, with a certain air of finical excitement; Florent Schmitt with no manner of conducting at all, sweeping his whole body along with his arms and beating the six-fourths three strokes straight down and three straight up which results in funny little wobbles that one soon forgot in the power and fascination of his music; and finally Maurice Ravel, small and agile, perfectly cool and commanding, not graceful but exact and evidently enjoying his task. It must be again added that it was most unfortunate that both Ravel's pleasing and quiet waltzes and Dukas' symphonic poem should have been placed on the program after and not before Florent Schmitt's "Salomé," which was by far both musically and dramatically the strongest work of all and should have been put at the end.

Frederic Ponsot, the present director of the Marchesi School at Paris, received a few friends at his studio in the Rue de Rome on Sunday afternoon. An interesting program was given by Mr. Ponsot's pupils and their success left no doubt in the minds of any one of the audience as to the virtues of the Marchesi method as taught by Mr. Ponsot or the wisdom of Madame Marchesi in authorizing Mr. Ponsot to continue her work here after she left Paris. Miss Cochran, who is a protégée of Madame Melba, sang with much ease the waltz from "Mireille" and an air from "Rigoletto." Madame Nacelli gave an air from "Aida" and the "Erl King" of Schubert, displaying a voice of great beauty and much power of dramatic expression; Mrs. Eager gave much pleasure with an aria from "Micaela" and the "Entrance Song" of Cio Cio San from "Madame Butterfly," her voice and style being especially adapted to the music of Puccini; Mlle. Perraton sang two melodies by Wekerlin and scored an undeniable success in the famous air from the "Dragons de Villars," so full of humor and vivacity; Mlle. Bucher gave pleasure with "Le Reve de Jesus," by Viardot, and "Printemps Nouveau," by Vidal, and Mlle. Lera was heard in the "Invano" of Tosti and "Biondina" of Gounod. The accompaniments were exquisitely played by Mr. Ponsot. It may be added, by way of confuting statements which have been made here and in London with a view to injuring Mr. Ponsot's credit, that several of these pupils were studying with Madame Marchesi when she left Paris and were confided by her to Mr. Ponsot before her departure.

Music at Chautauqua, N. Y.

The trustees of Chautauqua Institution have issued the new prospectus for this summer. Sessions are held at Chautauqua, N. Y., located on Chautauqua Lake. The subjects taught embrace mathematics, pedagogy, languages, science, Bible study, elocution, physical culture, domestic science, stenography, music, etc. The musical departments will be under the direction of the following: James Bird, Marietta, Ohio, public school music; A. E. Brown, Lowell, Mass., public school music; Frank Croxton, New York City, voice; Barrett H. Clark, Chicago, Ill., expression, pupil of Basil van Ruysdael and Frank King Clark, of Paris, and graduate of the University of Chicago; Joseph Henius, New York City, music theory; Ernest Hutcheson, Baltimore, Md., piano, head of piano department, Peabody Conservatory of Music, Baltimore, Md.; F. G. Shattuck, New York City, singing; Mrs. E. T. Tobey, Memphis, Tenn., piano; Eliza McC. Woods, Baltimore, Md., piano; H. B. Vincent, Erie, Pa., organ; Charles C. Washburn, Nashville, Tenn., voice, and Myron A. Rickford, New York City, mandolin.

Franz Lehar is in London superintending the rehearsals of his new opera, "Gipsy Love," which is to be produced at Daly's Theater. The name of the work will, however, be changed.—London Musical News.

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FLORENCE MULFORD A DEPENDABLE ARTIST.

The world is full of slaves of circumstance. There is no more pathetic sight than the man or woman of ambition who, through lack of opportunity, finds the gateway to progress barred. The proportion of those who succeed would be larger if Dame Fortune would cast her smiles about more freely and provide more opportunities. Waiting for opportunity, however, is a bad practice, for opportunity is a will-o'-the-wisp; therefore one must create opportunity. The world is made up of two classes of people—leaders or teachers and followers or pupils; in other words, those who pull and those who ride. The basic element which distinguishes the one from the other is constitutional temperament. Those who are content to wait or to ride can scarcely hope to mount very high. Energy and brains are what count in life. The successful men and women are those who are doing things, accomplishing things and producing things without respect to opportunity. They make opportunity. They seek it and find it. Circumstance and environment must be considered, but one may rise above circumstance and environment and through perseverance and industry carve a way to success.

Formerly power was invested in arms. Today it is invested in brains. None understand and appreciate this better than those who have brains. No truer words were ever written than those which form that famous aphorism of Richelieu, "The pen is mightier than the sword." Success depends greatly upon self reliance and assurance. The really great leader and teacher must be an optimist. He must be satisfied only with the best, stimulated by a craving for perfection and big results. He must have confidence in himself, in his work and in his pupils.

Florence Mulford has won a high position as a singer and teacher on precisely these grounds. Her life has been devoted to her art and her experience in every field of musical activity enables her to meet conditions completely and satisfactorily. She has acquired remarkable vocal skill and her natural musical ability has made her an artist and a teacher whose services are constantly sought for. Arthur Nikisch remarked that one reason why the London Symphony Orchestra ranked so high in his estimation was because it could accomplish results with a minimum expenditure of energy. This trait Madame Mulford possesses in large degree. Having fully prepared herself to meet any circumstance that might arise, she is always ready. She knows every score and can assume a part at a moment's notice if called upon. Nothing pleases a conductor more than when an artist comes to rehearsal prepared, and on more than one occasion Madame Mulford has been complimented after rehearsals upon her thor-

oughness and intimate knowledge of the score as well as upon her artistic insight. At this season she is much in demand for festivals and concerts, but on account of her many pupils she is able to accept only a few engagements. She has been associated with the role of Delilah so long that whenever Saint-Saëns' work is given her services are usually desired. Madame Mulford has probably sung this part as often as any other singer and in it has won some of her most signal successes. In the near future she will



Photo by Mishkin Studio, New York.

FLORENCE MULFORD.

participate with choral societies at Ann Arbor, Mich., Saratoga, N. Y., St. Albans and Montpelier, Vt.

The annual recital of Madame Mulford's pupils at Newark, N. J., every June is an important musical event inasmuch as it marks the culmination of the season in that locality. In Madame Mulford's classes are to be found students from all over New Jersey as well as from New

York, consequently the audience is a musical as well as a socially brilliant one and the concert is regarded by the press of such importance as to warrant a detailed article on the following day. Madame Mulford's pupils have been trained with that same skill and ability which marks her own work and thus their singing affords pleasure. Several of the students have remarkable voices and are filling positions of prominence in churches in and about Newark. A Mulford pupil is always sure of a hearing and usually carries off the prize. Madame Mulford gives the bulk of her 100 lessons a week in her Newark studio, 1104 Broad street, although she maintains a studio in New York City for the accommodation of those who find it inconvenient to go to Newark. Madame Mulford is, as may be readily observed, a tremendous worker, an ardent teacher and a faithful laborer in the field of song. She is conscientious and particular and those who study with her testify that, although she demands good work and is not satisfied with anything but the best, she subtly extracts that best from the pupil by means of a winning and gracious personality and the power to engender enthusiasm and to inspire a desire for work. There is always a reason for everything and this is the reason why Madame Mulford's studios are as busy as beehives and why so many are eager to enlist under her.

Madame Mulford will teach during the summer season from July 1 to August 12 at the University of Vermont. Last March she was the soloist with the Burlington Symphony Orchestra and later at the music festival, and created such a furore that many friends and local musicians secured her consent to pass a part of her summer in Vermont, and thus the offer from the University of Vermont could hardly be declined under such circumstances. Madame Mulford will take with her a class from Newark and Montclair, N. J., and will have her headquarters at "Grassmount," one of the principal college dormitories.

Rupert Hughes Writes.

REDFORD HILLS, N. Y., May 8, 1912.

To The Musical Courier:

There exists a curious superstition about the great Johann Sebastian Bach. An ex post facto tradition has grown up and is rapidly petrifying into an acceptance as historical fact. Bach was a great composer, but was almost unknown in his own time. His son, K. P. E. Bach, was influential enough to get his royal master interested in his old father enough to be polite to him on the occasion of a single visit. Many writers on music have treated this as if it meant that poor old Bach was appreciated in his own time, which he certainly was not. He died in poverty, and his wife went to the poorhouse. He died in practical oblivion, and what few honors he had were more than surpassed by thousands of composers whom we now forget. Thousands of composers visited kings and were treated with more or less respect. Thousands of composers were revered by their pupils. In going over again the numberless biographies necessary to the revision of my "Musical Guide," I am more and more impressed by the relative oblivion in which Bach lived and died.

This clipping speaks of his "Well Tempered Clavichord" as being published in part in 1722; the second half in 1744. As a matter of fact, the work was not published in Bach's lifetime; not indeed till 1800-1801, fifty years after his death. We have his manuscript copies with these dates, 1722 and 1744, upon them. Furthermore, the works were almost absolutely unheard of, and, so far as I can find, had absolutely no effect upon the progress of music during his time. It was long after he was in his grave that they were discovered and recognized in their true merit. They had an immense influence on Mendelssohn and his contemporaries, but even this has been, I think, exaggerated. Furthermore, it is a fact that Bach was anticipated even in his "Well Tempered Clavichord." Other composers before him had written preludes and fugues in all the keys; for instance, J. Caspar Fischer, whose "Ariadne" actually was published in 1702 and 1715, long before Bach wrote his.

To read modern musical histories, one would judge that there was a great dispute as to the proper method of tuning stringed instruments, and that Bach settled it by throwing the mighty weight of his influence to the school represented by the "Well Tempered Clavichord." The fact is that the matter was settled by a majority of opinion and by the greater convenience of the system, and that Bach merely coincided with the majority without the majority knowing anything about it.

I have long wished to write something on this subject, but have not found the time to do it exhaustively. Bach was a very great soul, who wrote very great music, but Schumann's statement that music owed almost as much to him as the Christian religion owed to its creator is a sublimely ridiculous falsification of history. Bach taught modern musicians a great many things, but nothing is falsier than to assume that they follow him in his ideals.

Faithfully yours,

RUPERT HUGHES.

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Halevy Singing Society Concert.

Every season the Halevy Singing Society, of Newark, N. J., gives several concerts which have increased in artistic proficiency year by year under the capable direction of Leon M. Kramer. The society is composed mostly of amateurs who have an ambition to study good music. They have exercised patience and industry, and their efforts are beginning to bring forth fruit. They have labored faithfully for four years, and although none are more conscious of their shortcomings than the members themselves, yet their aim is to progress, and the encouragement they have received warrants a continued effort. The society is open to all. Any one who can sing and loves to sing may join. This is the proper spirit and there is no reason why the society should not flourish. At present the chorus is not large enough to cope with big works and has wisely refrained from attempting such, confining itself to works of lighter caliber, though of musical value.

At Wallace Hall, on Tuesday evening, May 7, the third concert of the present season took place. The assisting artists were Shanna Cumming, soprano, and Sara Gurwitsch, cellist. Both artists were in fine fettle and delighted the audience to such an extent as to provoke numerous encores. The club sang with intelligence and gave a good account of itself.

Following was the program used:

| | |
|--|----------------------------|
| Ballad of a Knight and His Daughter..... | Horatio W. Parker |
| Halevy Singing Society..... | |
| Kol Nidrei | Bruch |
| Sara Gurwitsch..... | |
| Aria, Il Re Pastore..... | Mozart |
| Allah | Longfellow-Cumming |
| Shanna Cumming..... | |
| Still as the Night..... | Carl-Bohm |
| Tom, the Piper's Son..... | Alfred Allen |
| Halevy Singing Society..... | |
| Nocturne No. 2..... | Chopin |
| Elfentanz | Popper |
| Sara Gurwitsch..... | |
| The Pretty Girl Milking Her Cow..... | Old Irish |
| Pastoral (Old English)..... | Carey |
| Shanna Cumming..... | |
| May Day | G. A. Macfarren |
| Shanna Cumming and Halevy Singing Society..... | |
| The Choosing of the Queen..... | Chorus. |
| The Hunt's Up..... | Chorus. |
| The Queen's Greeting..... | Shanna Cumming and Chorus. |
| The Revels..... | Chorus. |
| J. B. Heyman, accompanist..... | |

Musicians' Club Entertainment.

The program for the afternoon of music and drama to be given by the Musicians' Club of New York on Friday afternoon, May 17, at the New Amsterdam Theater, will be as follows:

| | |
|---|---------------|
| Clarence Eddy | Organ |
| The Flonzaley String Quartet..... | |
| David Bispham | Baritone |
| Madame Pasquali (Metropolitan Opera Company)..... | Soprano |
| Hans Kronold | Cello |
| Edith Chapman Gould..... | Soprano |
| Ellen E. Learned | Contralto |
| William Wheeler | Tenor |
| Edmund A. Jahn..... | Bass |
| Frank Ormsby | Tenor |
| Leontine de Ahna (lieder)..... | Alto |
| Ernesto Consolo | Pianist |
| The Lyric Club of Newark..... | Female Chorus |
| Conductor, Arthur Woodruff..... | |
| William C. Carl | Organ |
| Violin solo, Romance in F..... | Beethoven |
| Florence Austin..... | |
| ADELAIDE..... | |

A drama in one act adapted from the German by Hugo Müller.

Cast:

| | |
|--------------------------|----------------------|
| David Bispham..... | Mrs. Thomas Whiffen, |
| Fannie Addison Pitt..... | Minna Gale, |
| Grace Hornby..... | Horatio Rench. |

Sale of tickets at the theater and club rooms is progressing favorably and the best seats are said to be scarce even now.

Esperanza Garrigue's Closing Concert.

Esperanza Garrigue gave her closing concert of the season at her New York studio, Friday evening, May 3. Four of Madame Garrigue's professional pupils assisted in the program. They were Virginia Wilson and Helen Axe, dramatic sopranos; Virginia Mooness, lyric soprano, and Enrico Alessandro, lyric tenor. Robert Cavendish, operatic basso, and Ludwig Hess, the German tenor, assisted. The music for the afternoon included the finale from the first

and fourth acts of Gounod's "Faust" and the "Miserere" from "Il Trovatore." The trio from "Faust," sung by Miss Wilson, Mr. Alessandro and Mr. Cavendish, was particularly well received. The studio was crowded with a brilliant company.

Madame Garrigue will end her studio work June 1 and sail for Italy, June 15. Her pupil, Mr. Alessandro, is also going to Italy, where he is to complete his studies for grand opera at the Santa Cecilia in Rome.

Pizzarello at Work Again.

JOSEPH PIZZARELLO.

Joseph Pizzarello, the New York vocal teacher who was operated upon for appendicitis in January, has fully recovered from his severe illness which kept him away from his work. During his illness his pupils showed him much attention and all without exception impatiently awaited his return to the studio, where he is now working with more life and vigor than ever.

Manuscript Society Election.

At the annual meeting of the Manuscript Society of New York held at the Fine Arts Club last Thursday evening, the following officers were elected: President, Franz X. Arens; secretary and treasurer, F. W. Riesberg; first vice president, Addison F. Andrews; second vice president, Dr. S. N. Penfield. The board of directors, consisting of the officers and Alfred G. Robyn, C. E. LeMassena, Harriet Ware, John L. Burdett and James P. Dunn (librarian), were re-elected.

Rabinoff in Paris.

Manager Rabinoff is in Paris and is negotiating for several significantly important attractions.

Sue Harvard Pleases.

Sue Harvard, the Pittsburgh soprano, pleased a large audience at her recital at New Castle, Pa., on May 6. An important feature of the recital was the admirable assistance provided by Carl Bernthaler. Program and press comments from the local paper follow:

| | |
|--|------------|
| Un bel de (Madame Butterfly) | Puccini |
| Song cycle, Hungarian Gypsy Songs..... | Brahms |
| Ho There Gypsy..... | |
| Highland Tearing Rina Stream..... | |
| Know Ye When My Loved One..... | |
| Loving God, Thon Knowest..... | |
| Sun-browned Lad..... | |
| Rosebuds Three..... | |
| Art Thou Thinking Often Now?..... | |
| Rosy Evening Clouds..... | |
| Waltz in E major..... | Moszkowski |
| Wie Lieb Ich Dich Hab..... | La Forge |
| Es Blinkt Der Thau..... | Rubinstein |
| From the Land of the Sky Blue Water..... | Cadman |
| Far Off I Hear a Lover's Flute..... | Cadman |
| The Moon Drops Low..... | Cadman |
| Vissi d'Arte (Tosca) | Puccini |
| Rhapsody in G minor..... | Brahms |
| Come Out Mister Sunshine..... | Bliss |
| A Birthday | Woodman |
| Song of the Shepherd (Lehl)..... | Korsakow |
| Unmindful of the Roses..... | Schneider |
| Bird Raptures | Schneider |
| I Hear You Calling Me..... | Marshall |
| Will o' the Wisp..... | Spross |

Miss Harvard was greeted by an enthusiastic audience of admirers. This young artist, who is a New Castle girl, although now located in Pittsburgh, being the soprano soloist at Christ M. E. Church, was heard in a program that would have taxed the ability of many an older and more experienced singer, yet it was given with a finish of which any might be proud.

Coupled with a voice of unusual power, clearness and brilliancy, Miss Harvard has a most pleasing stage presence, unusual clearness of diction and much temperament, all of which combine to make her one of the rising young sopranos of the country.

The accompaniments of Carl Bernthaler were a source of much pleasure, being most artistic at all times.—New Castle News.

Opera News.

Signor Gatti-Casazza immediately on his arrival at Paris left for Milan. Signor Toscanini and Frau Matzenauer are on their way to Buenos Aires via Montevideo, due in the former city about May 16.

IRENE ARMSTRONG

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RICHMOND MUSIC FESTIVAL.

RICHMOND, Va., May 6, 1912.

The Wednesday Club music festival of 1912 will long be remembered by the people of Richmond, Va., and their visiting friends. Monday, April 29, and Tuesday, April 30, were the festival days. The large city auditorium in festival attire was filled with a representative audience at each of the three concerts, and showed their warmest appreciation to the director, soloists, orchestra and chorus for the magnificent work done.

The opening number of the festival was the "Rienzi" overture. All interest was centered in Mr. Pasternack



CLARENCE WHITEHILL.

and his Metropolitan Orchestra of fifty men. Then followed the prize song and finale from "Die Meistersinger," with Carl Jörn, Clarence Whitehill and chorus. Always a popular number it was no exception on this occasion. Jörn's voice is a pure tenor with wonderful sustaining power which was very beautifully shown later in his num-



ZIMBALIST.

ber from "Pagliacci." Mr. Whitehill's part was a promise of his victory which came in Wotan's "Farewell." In this masterpiece of Wagner, Whitehill's voice sounded clear and resonant. This seemed the greatest number of the first evening.

Alma Gluck's singing of the aria "Depuis le jour," from Charpentier's "Louise," was most exquisite. The success



ALMA GLUCK.

of a year ago was remembered and repeated. Madame Gluck was enthusiastically encored and responded with a Scotch ballad.

Madame Homer gave as her special number the grand aria from "Le Prophète" of Meyerbeer, and in this she was magnificent. After her work of eight years ago she came as an old friend to Richmond.

The chorus figured prominently in the latter part of the program. The numbers were: Barcarolle from "Les Contes d'Hoffmann," "Habanera" from "Carmen" with Homer as soloist, selection from "Martha" with Madame Gluck as soloist.

Louis Weitzel was the efficient director of the chorus. His first year's success was a tribute to his faithful and skillful work. Under his leadership the chorus has grown and flourished.

The second concert was given on Tuesday afternoon, April 30, at 2.30 o'clock. In character it resembled a symphony concert, although unfortunately for those devotees of orchestral music the symphony or symphonic poem was omitted.

In some respect this second concert was the most interesting to local musicians as it recorded the home coming



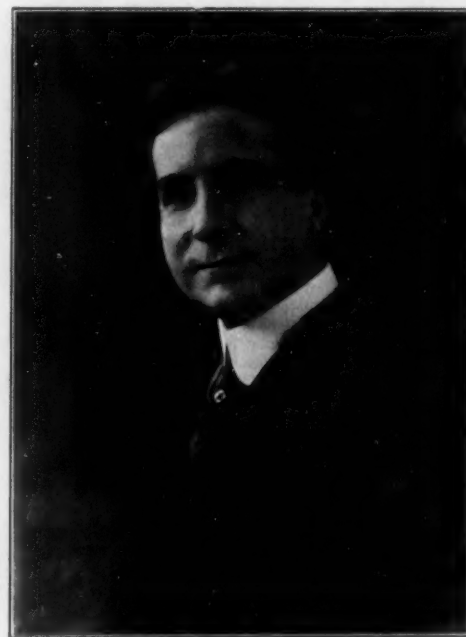
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LOUISE HOMER.

of a piano virtuoso, the advent of a much heralded violinist, and the combination of these in the violinist playing the new work of the pianist, who is also a composer.

The pianist, John Powell, was brought over from London for this festival by the Wednesday Club. While quite young Powell played for Paderewski on one of his visits to Richmond. Paderewski at once advised Powell to go to Vienna to Leschetizky. He spent several years there. His playing attracted much attention, and recognizing the fact that his genius was in a proper environment he has since located in London where his success has been phenomenal. To those who heard him as a child when he played part of a Beethoven concerto with orchestra it seems the fulfillment of the prophecy.

The E flat major concerto of Liszt, which John Powell played on this occasion, was a piece of virtuosity par excellence. It was delivered with dazzling technic, poetic feeling, rhythmic perfection, abandon and spirit. He was



HENRI SCOTT.

the recipient of many floral gifts and a laurel wreath sent by his London friends for the occasion.

A partner in Powell's triumph was Efrem Zimbalist. His first appearance was in John Powell's concerto. There were two classes of listeners, or, rather, all were listening with two thoughts, one for the player and the other for the composer. The concerto is a piece of modern romanticism in which Zimbalist was very much interested. The



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RICCARDO MARTIN.

young violinist won the hearts of the people with his beautiful tone and exquisite attention to artistic detail. At his second appearance on the program Zimbalist played a group of numbers by Cui and Kreisler, "Oriental," "Caprice Viennois," "Liebesfreud." The program was

closed by the orchestral number, "Entrance of the Gods to Walhalla," from "Das Rheingold."

The third and last concert, on Tuesday, April 30, had the following soloists: Alma Gluck, Louise Homer, Riccardo Martin and Henri Scott. Wednesday Club Chorus, Louis Weitzel, director; Metropolitan Opera House Orchestra, Josef Pasternack, conductor.

The program opened with the overture to the "Merry Wives of Windsor" (Nicolai). This struck such a respon-



JOSEF PASTERNAK.

sive chord in the tremendous gathering that after many recalls and bows from the members of the orchestra, they graciously played it the second time.

Riccardo Martin's singing in selections from "La Boheme," "The Girl of the Golden West" and in the quartet from "Rigoletto" was thoroughly appreciated. The popularity of this famous tenor is easily explained when one listens to the glorious tones and his dramatic feeling.

Henri Scott made his first appearance before a Richmond audience in "Le Tambour Major" air from "Le Cadi" (Thomas). This number was splendidly received. It is quite rare to hear a voice with such volume combined with such unusual flexibility. There followed "The Duet of the Flowers," from Puccini's "Madama Butterfly," which proved to be one of the most attractive numbers of the evening. The orchestral suite, "Scenes Pittoresques," from Massenet; march, "Air de Ballet," "Angelus" and "Fete Boheme" were little character sketches, charming bits of color exquisitely played.

Madame Gluck was repeatedly encored at the end of her group of small numbers. These were (a) "Moonlight" (Cadman); (b) "Mammy's Lullaby" (Sidney Homer); "Will o' the Wisp" (Spruce). Then followed three encores, with Zimbalist at the piano.

After Madame Homer's aria, "O Don Fatale," from "Don Carlos" (Verdi), which received its deserved applause, she responded to an encore by singing Sidney Homer's "Banjo Song." The accompaniment was played by Sidney Homer himself.

When the last strains of the quartet from "Rigoletto" sounded it was with a sigh of regret that it was over.

It was indeed a festival, and the beautiful part of it is that with the present executive board we may expect the production of grand opera in the near future, and it is due to this band of public spirited men, as well as to the enthusiastic members of the chorus and their leader, that the club has grown to such maturity, and now that the nineteenth milestone has been passed it will for all time be the pride and glory of Richmond.

In the spirit of progress let us say with the Wednesday Club supporters, we will have the best that it is possible to attain, and every year must be the greatest that has ever been given. Surely we feel that this has been true of the festival of 1912.

Mrs. F. D. Hequembourg was chairman of a very beautiful afternoon function at the Woman's Club. The program was composed of ensemble work for the instrumentalists. Mrs. Jamison, soprano, assisted, and gave as her numbers an aria from "Madama Butterfly" and a group of small numbers. Others appearing on the program were Mary Shelton, piano; Mrs. Hequembourg, violin; Katharine Thurston, violin; Mamie Keck, violin; Eugenie Heck, violin; Hudson Hoen, viola; E. A. Hoen, cello. The music included these numbers: Allegretto and allegro from quartet (Luzatto); "Prize Song" from "Die

Meistersinger" (Wagner); aria from "Madama Butterfly" (Puccini); intermezzo from "The Jewels of the Madonna" (Wolf-Ferrari); andante cantabile (Tchaikowsky); (a) "Pleading" (Elgar), (b) "If I Were a Bird" (L. Lehmann), (c) "Love, I Have Won You" (Ronald); (a) berceuse (Karganoff), (b) "Mignonette" (Friml); scherzo from quintet, op. 30 (Goldmark).

ANN ARBOR MUSIC.

ANN ARBOR, Mich., May 10, 1912.

A final change has been found necessary in the May Festival artists, Florence Mulford being announced in the role of Delilah on May 18 instead of Frieda Langendorff. Madame Gerville-Reache was originally announced to sing that part in Saint-Saens' opera.

The May Festival begins next Wednesday evening, and continues until Saturday evening.

Earl V. Moore, who was recently added to the organ faculty of the University School of Music, gave an organ recital last night. It partook of the nature of a memorial service in honor of Leslie Butterfield, a prominent student in the University of Michigan and School of Music, who escaped from the hospital while in a delirium and was found in the Huron River, drowned, two days later.

The last of the series of lecture recitals of the season was given Wednesday afternoon by William Howland, who sang several numbers from two lesser known song cycles. "Eliland," by Alexander von Feilitz, and "Maud," by Arthur Sommersville, were the cycles considered. Mr. Howland sang with his usual good taste and purity of tone.

The final concert before the May Festival will be given tonight by Emily Webb Sadler, violinist, and Nell B. Stockwell, pianist. Both players are very popular with the Ann Arbor public, and are the most promising of the younger members of the faculty.

VICTOR H. LAWN.

Sir William Schwenk Gilbert, the humorist, left an estate valued at \$250,000. He could afford to be funny!—Rochester Post Express.

Mr. and Mrs. Maurice Aronson.

This accompanying picture presents that interesting artist couple, Mr. and Mrs. Maurice Aronson, of Berlin. Mr. Aronson is widely known in America and abroad as one of the most successful piano pedagogues of Berlin, while his wife, Vera Kaplun-Aronson, will be heard next season with the Philharmonic Orchestra in Berlin, and in



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other Continental cities, with orchestra as well as in recitals.

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Antonia Sawyer announces that Alwin Schroeder, the solo cellist of the Boston Symphony Orchestra, will be under her management for the season of 1912-1913. Mr. Schroeder has been universally recognized as one of the great artists of the world, and he will, as heretofore, fill a large number of concert engagements in addition to his appearances with the Boston Symphony Orchestra, which will be conducted by Dr. Karl Muck next season.

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William A. Becker is a great technician, but by reason of his "Vortras" he also appears successfully as a thinking artist. — National Zeitung, Berlin.

Mr. Becker's playing was absolutely of the highest order. — Munich Neues Tageblatt. An uncommonly refined pianist with unusual warmth in expression. — Vienna Tageblatt.

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Hochstein Plays at Rochester.

David Hochstein, violinist, recently played in his home town, Rochester, N. Y., and received the following tributes from the Rochester press:

David Hochstein . . . was a Rochester boy and is now not much more than a boy, being only twenty years old. But he is already known in Europe as a violinist of splendid technic and broad culture. This reputation was fully sustained by his performances last evening. Indeed, it is not too much to say that his mastery of the instrument and his musical magnetism created a genuine sensation.

At the outset of his recital Mr. Hochstein passed easily from the antique to the modern. He gave a pure and perfect rendering of the sonata in D major by Nardini, the old-time Italian violinist and composer. From this he proceeded to the first movement of a concerto by Tchaikowsky, which bristles with difficulties, which is highly imaginative, which makes lavish use of the resources of the instrument, and which has one of the most elaborate cadenzas ever written. The performance was a triumph in execution, in grace, in fervor and in impressiveness. Mr. Hochstein's bowing and fingering are superb, he is master of every variety of tone, and his temperament is of a kind that fills every listener with enthusiasm. He received a magnificent ovation and was obliged to respond to repeated recalls.—Rochester Democrat and Chronicle, May 1, 1912.

Not many years ago people in Rochester were wont to speak of David Hochstein as a boy who gave promise of becoming a fine violinist; he played unusually well, even without counting his years, and he was a student. After Mr. Hochstein followed his teacher, Alois Trnka, to New York, and later sailed away for three years of study in the Sevcik school, the public at large read occasional reports of remarkable progress, of the winning of numerous first prizes—which by the way means something in the Sevcik school—and of successful concert appearances where only superiority in musical art attracts attention. Then came the announcement that Mr. Hochstein had been engaged by Felix Weingartner as his concert master for two years, thus choosing the rigorous training of exacting orchestral work rather than the glamor of an American tour. Last night David Hochstein gave his only recital of his present visit to his home land at Convention Hall. It is a fine thing to give artistic promise; it is a still finer one to fulfill such promise, and this is what David Hochstein proved last night that he has done.

His tone was ample and unforced, and under perfect command of intelligent authority; its quality was fully musical and lent itself to the satisfaction of the composer's demands. The concerto is splendidly eloquent and "splendidly" brilliant by turns. In the former movements Mr. Hochstein played with moving power and in the latter with intelligent mastery of the intent of the score. The tonal effects in the later group of occasional pieces were charming, and the Kreisler morceaux will linger a while in the memory of their hearers.

The Paganini "I Palpiti" proved Mr. Hochstein's ability to cope with technical heights; the floriture was nonchalantly dealt with as an adjunct to the singing of the melody and the division in stopped harmonics had clarity and quality. But it is not in technical feats that Mr. Hochstein appeals most interestingly, but in the use of a masterly technic as a means to intelligent musicianship.—Rochester Post Express, May 1, 1912.

Church Vacancies Filled by Mrs. Babcock.

Charlotte Babcock, whose musical bureau is in Carnegie Hall, New York, has filled the following choir vacancies since May 1, 1912:

Rutgers Presbyterian, New York—Mrs. George W. Hinckley, contralto.

Chester Hill, M. E., Mount Vernon, N. Y.—Gertrude Knowles, soprano.

Chester Hill, M. E., Mount Vernon, N. Y.—Edna Parry, contralto.

First Baptist, Plainfield, N. J.—Hazel M. Kaiser, soprano.

First Baptist, Plainfield, N. J.—Annabella MacIntyre Dickey, contralto.

First Presbyterian, Cranford, N. J.—J. H. Cooper, bass.

M. E. Church, Summit, N. J.—Virginia LosCamp, contralto.

First Reformed, Newark, N. J.—Frank Farley, tenor.

St. Francis Xavier, New York—L. de La Mothe Christin, tenor.

Hillside Presbyterian, Orange, N. J.—Mrs. C. R. Westcott, soprano.

St. Mark's P. E., Brooklyn—C. N. Parker, organist.

First M. E., Plainfield, N. J.—Mrs. J. F. Downer, contralto.

First M. E., Plainfield, N. J.—Edgar A. Cole, bass.

St. Andrew's P. E., South Orange, N. J.—Howell M. Stillman, tenor.

St. du Esprit, New York—G. Albanese, tenor.

Warburton Avenue Baptist, Yonkers, N. Y.—Eugene S. Mintram, tenor.

First Presbyterian, Bloomfield, N. J.—Gwyn Jones, contralto.

Marie Meyer Ten Broeck Plays.

Marie Meyer Ten Broeck, sister of Otto Meyer, the violinist, gave a piano recital on April 1 before the Amateur Musical Club of Laporte, Ind. Her program embraced works by eminent composers and the soloist received the following press notices:

Throughout the whole program her gain in maturity of thought, expression and interpretation was manifest. Too much praise cannot be given for her clever rendition of the Grieg sonata, which exhibited true artistic ability. Her splendid technic was brought out

in the polonaise, the impromptu and the octave study, which were especially difficult.—Laporte Argus-Bulletin.

Her playing was very fine and the selections were beautiful. Her work was that of an artist, and was a delight to those fortunate enough to hear her.—Laporte Daily Herald.

Engagement Announced in Pittsburgh.

Announcement was made recently of the engagement of Romaine Smith, one of Pittsburgh's prominent sopranos, to Dallmeyer Russell, the well known pianist, also of Pittsburgh. The wedding will take place in June. Miss



ROMAINE SMITH.

Smith gave a song recital recently, assisted by Dallmeyer Russell, which was reviewed as follows:

Miss Smith possesses a pure soprano voice of rare richness, and it is our opinion that Pittsburgh rarely hears voices that rank with

hers. And the best feature of her work is the exquisite style and finish which she seems to exhibit with the greatest freedom and ease. One feels at a loss to select any one number from the program which excelled. Miss Smith sang in such a way that touches the heart, and artists of her type are sure to place Pittsburgh and the teachers here on the musical map in time.

Dallmeyer Russell has been very popular here for the past three years, and his co-operation on any program is a guarantee of the quality of work. He, in addition to accompanying Miss Smith from memory, which in itself is a feat of no small proportions, played in dazzling style from a technical standpoint with beautiful finish and fine tonal effects. Altogether, the concert was one which reflects the highest credit on Pittsburgh for being able to boast of two such finished artists.

Williams Pauses a Few Hours at Home.

Twenty-six concerts in twenty-seven days is a record not likely to be excelled by any soloist or concert singer. This is the achievement of Evan Williams in his present tour. After three nights on a sleeper from Dallas, Tex., he arrived at his home in Akron, Ohio, at 6 a. m. on Monday, travel tired, of course, but in the pink of physical condition. Leaving the same night for the West, he was ready to step out on the stage at Oklahoma City and win his usual encores.

This tour will close on May 19 at Chicago, after which Mr. Williams will fill three recital engagements in Knoxville, Tenn. Then he will have completed his season's work and be able to take a long rest.

Through July and August he is usually busy signing contracts for the next season and his mail is very heavy.

He tells many thrilling experiences of the floods along the Mississippi, which at Memphis was forty miles wide. Below Memphis, at Helena, Ark., the fields and surrounding woods were so flooded as to make it impossible to get near the city by rail, so they were taken off the train and transferred to an old fashioned flat boat—a stern wheeler—and by a long, circuitous route over the tops of trees and over fields of rice, they finally arrived at Helena, where they had breakfast, forty feet below the levee.

When one thinks of loading such a boat with over seventy men and their seventy pieces of baggage and the careful steering necessary to avoid obstructions—known and unknown—and perilous rapids and undercurrents, a little idea of the suspense of that boat ride may be realized.

When asked if that boat was not of antediluvian date, Mr. Williams replied, "I suppose it was—anyway, the smoke stack fell down once on the way." He whimsically added, "I wouldn't take \$1,000 for the experience, but \$1,000 wouldn't tempt me to take that trip again."

Budapest had an exceptionally poor concert season.

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SPARTANBURG MUSIC FESTIVAL.

SPARTANBURG, S. C., May 2, 1912.

The eighteenth annual South Atlantic States music festival was held here last week. The city was in gala attire for the event, which brought nearly 1,000 visitors. The public schools, banks and many of the stores closed for various of the concerts.

The festival was opened Wednesday night with "Faust," which was beautifully sung in the face of an unfortunate incident. Jeanne Jonelli, who was cast as Marguerite, suddenly discovered that she had contracted a cold and was unable to sing. Gertrude Remyson happened to be in the audience and volunteered to take her place. Miss Remyson rendered the part very acceptably.

Corinne Welsh, contralto, as Martha; Albert Janpolski, baritone, as Valentine, newcomers in Spartanburg, gave pleasing performances. Ellison van Hoose, tenor, was the Faust; Arthur Middleton, the bass, as Mephistopheles, gave a dramatic interpretation of the role.

Johannes Brahms' second symphony, rendered by the New York Symphony Orchestra, was the principal work of the second concert. With the exception of an air from "Jeanne d'Arc," sung by Miss Welsh, only orchestral numbers were performed.

Arthur Sullivan's cantata, "The Golden Legend," was sung by the Converse College Choral Society of 200 voices at the third concert. The society has given many notable performances since its organization in 1894, but never, according to persons who have followed its career closely, did it acquit itself more creditably than in the singing of "The Golden Legend." It was a triumph not only for the chorus, but for their director, Arthur L. Manchester. Of the soloists, Paul Althouse, the tenor, who had the role of Prince Henry, was the surprise of the evening. A young man, coming here practically unknown, and one of whom little was expected, he fairly startled the audience with his first notes by the vigorous golden tones. Arthur Middleton again impersonated the evil one—this time under the name of Lucifer. To those who are familiar with Mr. Middleton's capabilities it is scarcely necessary to say more than that he gave the best that was in him. Gertrude Remyson, soprano, as Elsie, and Corinne Welsh, contralto, as Ursula, also sang delightfully.

Dvorák's symphony "From the New World" was played by the orchestra at the fourth concert. Gertrude Remyson sang an air from "La Juive" and one from "Tannhäuser." This was "Popular Afternoon," but if any of the audience expected "popular" music in the commonly accepted sense of the term they were disappointed.

Mary Garden, soprano of the Philadelphia-Chicago Opera Company, appeared on "Artists' Night." George Hamlin, tenor of the same company, shared honors with her. Miss Garden astonished the audience by her costume and unconventional mannerisms, at the same time she charmed them with her voice.

The local papers are still printing letters from their readers concerning Miss Garden's gown. She sang an air from Charpentier's "Louise," the "Hawk Song" from Herbert's "Natoma," Salome's air from Massenet's "Herodiade" and a group of French songs. As extra numbers Miss Garden sang "Coming Thro' the Rye" and "Annie Laurie," the former with delightfully arch piquancy and the latter with tenderness and sympathy.

Mr. Hamlin sang the Siegmund "Love Song" from "Die Walküre" and airs from "Die Meistersinger." He also gave several encores.

A duet from Gounod's "Romeo and Juliet," sung by Miss Garden and Mr. Hamlin, was the noteworthy event of the evening. They were recalled again and again. Miss Garden insisted on favoring the audience, although against the protest of Walter Damrosch, the conductor.

Selections from "The Jewels of the Madonna" were played by the orchestra at this concert for the first time in Spartanburg and made a favorable impression.

The next musical event of importance in Spartanburg will be a recital by Alwin Schroeder, first cellist of the Boston Symphony Orchestra. Mr. Schroeder will be here about the middle of May.

Cards are out announcing the graduating recital of Lottie Miller, coloratura soprano, of the School of Music of Chicora College, in an adjoining county. Miss Miller is a pupil of Mrs. H. H. Bellaman.

Sousa's Latest Composition.

John Philip Sousa has completed a new orchestral suite, which will be one of the features in the programs of Sousa and his Band during the coming season. It will partake

of the nature of a review of his recent trip around the world with his famous organization.

The name of the new composition is "The Tales of a Traveler," and the first movement will be called "The Kaffir on the Karoo." This will be descriptive of the native dance of the Kaffir, the native of South Africa. At the opening will be heard the shrill notes of the pipe produced by the Kaffir girl, and a moment later the answer from the big cow horn; and then the gathering of the members of the tribe will follow, and the dance take place.

The scene of the second number is laid in Australia, and this will be entitled "The Land of the Golden Fleece." The basis for this part of the composition is a short little poem by Stevens, the sweet singer of Australia, and it is descriptive of the beautiful country in which it was written.

The third movement of the suite has been named "The Grand Promenade at the White House," and is indicative of the return of the traveler from the ends of the earth.

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NATIONAL FEDERATION OF MUSICAL CLUBS.

Undaunted by floods the Beethoven Club of Memphis, Tenn., has just completed an unusual month of activity. The principal musical event of the season took place on April 23 and 24. The report of the federation secretary says: "While all three concerts had a good attendance, particular interest centered around the matinee performance, when the club and its friends turned out in large numbers to greet the appearance of the talented young Memphis pianist, Susie DeShazo. Miss DeShazo played two numbers of a piano concerto by Arne Oldberg, who was one of the prize winners in last year's federation contest. Miss DeShazo's playing was received with enthusiasm; her technique was admirable and her playing showed remarkable poise for one still in her teens. The young pianist was recalled numberless times and cries of 'Oldberg!' 'Oldberg!' finally brought the modest composer to the stage. Miss DeShazo graduates in January with highest honors from the Northwestern University, where she has just completed a four years' course."

Federation Day was observed by the Beethoven Club on Saturday afternoon, April 27. The program was in charge of Mary Leary, supervisor of music in the Memphis city schools, and was a demonstration of the musical work done in these schools. The classes who illustrated were selected at random and the audience was most favorably impressed with the excellence of the performance. Too few people regard music as nothing more serious than a pleasurable experience and its influence as a character builder is overlooked. To foster an appreciation of the value of music in the development of the mind of the child is the idea that prompts the club to give each year one of its concerts to this important purpose.

Some belated programs received from the librarians only very recently show interesting work done by federated clubs during the winter, which was not reported to the press secretary at the time of performance. As these programs may be of value to other clubs, a few of unusual interest are inserted in this report. On November 28, 1911, the Tuesday Musical Club of Pittsburgh presented the following delightful "Program of Child Music": "Knecht Ruprecht" (Schumann), "Von fremden Landern und Menschen" (Schumann), "Birds Singing in the Orchard" (Cadman), "General Boom Boom" (Poldini), Winona Hill, pianist; "The Visitor" (F. William Fleer), "The Children's

Prayer" (Reger), "Mistress Mary" (Jessie Gaynor), Mrs. James B. Lantz, soprano; "Norse Lullaby" (DeKoven), "When I'm Big I'll Be a Soldier" (Molloy), "Blue Bell" (MacDowell), Mrs. W. J. Alles, contralto; "Preludium and Allegro" (Paganini-Kreisler), poem (unnamed), "Cradle Song" (Schubert-Elman), Ruth Thoburn, violinist; "The Rain Song" (Gerritt Smith), "The Guardian Angel" (Liza Lehmann), "Madcap Marjorie" (Frederick Norton), Anne Griffiths, soprano; "Sky Meadows" (Mary Turner Salter), "You Mustn't Swim Till You're Six Weeks Old" (Liza Lehmann), "His Lullaby" (Carrie Jacobs Bond), Gertrude Heaps, contralto; variation in E minor, for two pianos (Sinding), Mrs. S. M. Marshall and Frances H. Thompson, Adele Reahard accompanist.

Another program devoted to the same subject and equally interesting and valuable was given by the San Francisco Musical Club on December 21, 1911. The music included: "Marchenbilder," op. 113 (Schumann), Valesca Schorcht; "So Wise" (Gilchrist), "The April Girl" (Remington Fair-lamb), "Sweet Baby Butterfly" (Coleridge Taylor), "The Cradle Song" (Albert Stanley), "Riding on the Rail" (George Ingraham), "Maid Margery" (J. W. Palmer), "The Dandelion" (Chadwick), "In Winter I Get Up at Night" (Ethelbert Nevin), Hermione Rey Sproule; "Children's Corner" (Debussy), Mrs. William S. Noyes; "Little Drops of Water, Little Grains of Sand" (Catherine Van Rennes), "Slumber Song of the Dwarfs," from "Little Snowdrop" (Carl Reinecke), "The Sandman" (Catherine Van Rennes), Flora Howell, Mrs. Lawrence Rath and Mrs. Robert E. Whitcomb; "The Goose Girl" and "Ring o' Roses" from the opera "Königskinder," "There Stands a Little Man" and "What Odor Delicious" from the opera "Hansel and Gretel" (Humperdinck), Mrs. Ashley R. Faull; "Fairy Pictures," op. 3 (Erich Wolfgang Korngold), Emilie Gaauck. Mrs. Frank H. Dunne and Elise Young were the accompanists.

Another interesting program which includes a group of children's songs was given under the auspices of the Amateur Musical Club of Peoria, Ill., by Helen Waldo, interpreter of child life in song. The numbers included: "Che Faro" ("Orpheo"), Gluck; "Johnnie," Villiers Stanford; "I Once Loved a Boy," Old Irish; "How's My Boy?" Homer; "Gretel," Pfitzner; "L'heure d'azur," Holmes; "Der Erlkönig," Schubert; "My Love She's But a Lassie Yet," James Hogg; "Callers Herrin," Niel Gow; "The Laird o' Cockpen," old dance; "The Sea," MacDowell; "Let Miss Lindy Pass," Rogers; "A Blood-Red Ring," Coleridge-Taylor; "Light," Sinding; "Mother Goose Melodies," Coolidge; "The First Friend," German; "Katzenlied," old air; "A Pocket Handkerchief to Hem," Homer; "Practicing," Carpenter; "The Camel's Humps," German; "Once a Little Indian Girl," Neidlinger; "Stork, Stork Steiner," Reinecke; "Ein Liedge," Von Rennes; "Mathilda," Lehmann; "Did You Ever?" Hill; "Who's Afraid?" Hill; "Dear Little Barettes," Scott; "Fire Song," Seeboeck. Part III—Songs of long ago: "King William," "Tanzlied," "Een Dansje," "Billy Boy," "Il etait un Berger," "Hush, My Babe," "The Birdies' Ball."

A delightful recital given under the auspices of the Marcato Music Club of Clarksburg, W. Va., was a lecture-song recital by Flora Annah Williams, "Songs of the British Isles" (Cora Atchison, accompanist). The numbers follow: Irish folk songs—"Robin Adair," air, "Eileen Aroon"; "Last Rose of Summer," air, "Castle Hyde"; "Love's Young Dream," air, "The Old Woman." Welsh folk songs—"The Ash Grove," old Welsh air; "Men of Harlech," air composed in 1468; "The Marsh of Rhuddlan," air composed in 780. Scotch folk songs—"Callers Herrin," Nathaniel Gow; "Comin' Thro' the Rye," air composed in 1770; "Annie Laurie," Douglas-Scott. English songs—"Nymphs and Shepherds," Henry Pyrcell (1657-1695); "Lass with the Delicate Air," Dr. Arne (1710); "Home, Sweet Home," Sir Henry Bishop. The program was in charge of Mrs. Earl Travis.

The Morning Musicals, of Syracuse, N. Y., gave a Christmas program on December 20, 1911, which may prove useful to other clubs planning an entertainment for that time of the year. The numbers included: Organ solo, "Prelude to the Meistersingers" (Wagner), Harry Leonard Vibbard. Soprano solo, "Under the Silent Stars" (Coombs), Polly Cooper; violin, Frances Connell Gere; harp, Bertha E. Becker. Ladies' orchestra, "Hymn to Saint Cecilia" (Gounod); violin, Mrs. Henry P. Darby, Frances Connell Gere, Dorothy N. Barnes, Estella M. Grieb; cello, Marguerite Treat; harp, Bertha E. Becker; organ, Bertha E. Button. Tenor solo, "My Hope Is in the Everlasting" (Stainer), Harry Wischoon. Organ solo, a. "In Paradisum" (Dubois), b. "Fiat Lux" (Dubois), Mrs. Harry Leonard Vibbard. Soprano solo, "I Know That My Redeemer Liveth" (Handel), Helen Butler Blanding. Ladies' chorus, "The Lord Is My Shepherd" (Schubert); conducted by Professor Vibbard. Organ solo, Introduction, pastorale, variations on the "Adeste Fideles" (De-thier), Professor Vibbard; Mrs. Vibbard and Professor Vibbard were the accompanists.

E. W. RULON.
Press Secretary.

London Critics Unanimous About Leon Rains.

Leon Rains' song recitals in London have elicited a unanimous flow of praise from the London music critics. The singer's voice, diction, technic and style were analyzed and the reviewers, without a dissenting note, declared Rains to be one of the master singers of the times. Extracts from the London papers are appended:

Leon Rains is one of the select number of artists who, by virtue of their thoroughness and completeness in the difficult art of singing, have attained to the highest place. Mr. Rains has a bass-baritone voice of perfect resonance, a compass of two octaves, remarkable elasticity and flexibility, and every note musical whatever its intensity, and moreover he has an enviable style, diction and technic. Thus at Bechstein Hall last night Mr. Rains sang three groups of songs in French, German and English, any one of which, apart from its intrinsic worth, it would be difficult to specify as more pleasing than another, but the French and German groups offered the best opportunities, but in the interpretation of all Mr. Rains showed complete mastery over every artistic and vocal device. —London Morning Post, April 26, 1912.

Not often has the present generation heard a finer bass voice than that of Professor Rains, who comes to us with a good reputation from Dresden and gave a song recital at Bechstein Hall. Its volume is tremendous and its quality singularly rich and resonant.

He uses it, too, like a skillful artist, yet one could not but feel that so powerful an organ would be more at home in the ampler fields of opera and oratorio than in the restricted limit of chamber music.

Professor Rains' performance of a generous selection of Schubert's "Schöne Müllerin" was a remarkable tour de force, though it is undeniable that for a big bass voice to attempt a series of songs originally written for a light tenor is a task almost predestined to failure. He is really more successful in groups of songs by Strauss and Wolf. —London Daily Graphic, February 28, 1912.

The strong interpretative gifts of Leon Rains were heard to much advantage in Schubert "Müller" lieder at Bechstein Hall last night. Mr. Rains sings most artistically, phrasing beautifully and displaying a good range in expressive timbres. His voice, it should be added, is of unusual compass, two octaves and a higher third, for a bass—he held the lower D flat easily at the close of Strauss' "Spahoot" and there was little sense of effort in the attainment of the baritone F in the same composer's "Zuerzmung." This latter song was especially well given, as were many in the Schubert group, such as "Eifersucht und Stolz" and "Trockne Blume," while the spirit of "Das Landem" was delightful. —London Pall Mall Gazette, February 28, 1912.

Leon Rains is a court singer at Dresden and unquestionably an artistic interpreter. His voice is unusually beautiful, but it does not seem that he attains an effort even mensurate with its quality. In songs with sustained phrase Mr. Rains is at his best, but in anything requiring flexibility the inaccurate accomplishment of all elaboration entirely discounted the interpretative idea. —London Observer, March 3, 1912.

Prof. Leon Rains, court singer to the King of Saxony, gave a real recital at Bechstein Hall on Tuesday evening. A selection from the "Schöne Müllerin" was the chief feature of his scheme and a large range and effective color of his voice, his romantic feeling and clear diction enabled him to give them very effective interpretations. —London Sunday Times, March 3, 1912.

There are few bass singers who qualify sonority of tone by subtlety of method so successfully as Prof. Leon Rains. Fully capable of impressing his hearers by the mere power of his voice, he yet refers to grade its volume with thoughtful refinement and to build up his effects on an exceptionally delicate foundation. By this means he makes his climaxes without loss of quality, and though his diction is sometimes indistinct his tone is always firm and well controlled. In the course of his recital at Bechstein Hall last night he proved his facility in interpretation by singing a greater part of Schubert's "Schöne Müllerin." He was hardly successful in reproducing the airy vivacity of the favorite "Wohin," but elsewhere his mastery of mood was sufficient for most of the demands made upon his powers and as he was able to reflect such emotions as tenderness, jealousy and intense grief with supple fidelity, he was able to make the cycle unusually vivid and convincing. —London Globe, February 28, 1912.

Prof. Leon Rains is no stranger to London and he doubtless increased the number of his English admirers by his recital at Bechstein Hall on Tuesday. The remarkably rich quality of his bass-baritone voice, the dramatic point of his delivery, and his charm of articulation were a constant source of enjoyment, and made his interpretation convincing and impressive. —London Referee, March 3, 1912.

Leon Rains, the American baritone and court singer to the King of Saxony, made a reappearance at Bechstein Hall last night. His program included German songs by Strauss and Hugo Wolf, and fourteen songs from Schubert's song cycle "Schöne Müllerin." Mr. Rains, who has a fine, sonorous baritone, sings with great intelligence. —London Daily Express, February 28, 1912.

Prof. Leon Rains, a member of the Dresden Opera and court singer to the King of Saxony, who made a successful appearance here last year, gave a vocal recital in Bechstein Hall on Tuesday and exhibited the highest power of the lieder singer. The chief group of songs was a selection from Schubert's "Schöne Müllerin," and the gradual change of emotions from the opening dreariness of the young miller to his romantic love for the miller's daughter, the exultant joy of acceptance, the gnawing jealousy of his rival, the grief at his loss and the wild outbursts of a baffled, livid passion was realized in a consummate manner. The numbers "Mein," "Der Jäger," "Eifersucht und Stolz" and "Trockne Blume" were treated with the same intimate appreciation of their artistic possibilities. But Mr. Rains also showed equal insight in more modern examples of Wolf and Strauss. The wild terror in the line "Hinterm Berg, hinterm Berg brennt es in der Mühle!" from the former's "Feuerreiter" sent a thrill through the auditors,

and indeed the whole piece furnished a perfect example of art song presentation. —London Daily News, March 29, 1912.

A particularly attractive program was selected by Leon Rains for his vocal recital at Bechstein Hall last night. Although this fine baritone is heard to better advantage in more vigorous music, his rendering of fourteen songs from Schubert's "Müllerin" were full of tenderness and evoked much applause.

The remainder of the program comprised songs by Strauss and Wolf, the grim "Feuerreiter" of the latter being sung with wonderful effect. —London Daily Mail, February 28, 1912.

In Prof. Leon Rains, London concert goers became acquainted with a bass voice of remarkable power and intensity. Mr. Rains, who is held in esteem in Dresden, included in the program of his recital at Bechstein Hall, on February 27, fourteen of the songs from Schubert's "Schöne Müllerin" cycle. There is a dainty melancholy—somewhat in the vein of Tennyson's "Maud" without the English priggishness—in the poems, and a certain dramatic continuity in their arrangement which was duly appreciated by the vocalist. Especially fine was his rendering of the livid "Feuerreiter," a melodramatic ballad of intense suggestiveness. Four Strauss examples including "Im Spahoot" and "Ruhe meine Seele" were finely given. —London Musical Standard, March 2, 1912.

Minneapolis School of Music.

MINNEAPOLIS, MINN., May 12, 1912.

Events follow quickly at the Minneapolis School of Music, Oratory and Dramatic Art.

Giuseppe Fabbrini, pianist, and Otto Meyer, violinist, prominent members of the faculty, united in the last popular Saturday morning recital. A sonata by Fabbrini for piano and violin was performed with excellent artistic results. As solos Signor Fabbrini played the Chopin prelude in D flat major and the brilliant Liszt "Campanella." Mr. Meyer's solos were a minuet by Beethoven, a poem by Fibich and "Rondes des Lutins" by Bazzini. Marie Ten Broeck accompanied for the violinist.

A new song, "Spring Rapture," by William H. Pontius, the director of the school, has been published by the Gamble Hinge Company. The song is intended for coloratura soprano.

Margaret Hicks, a piano pupil of Oda Birkenhauer, is to give her graduation recital, Friday evening, May 10, assisted by Grace Chadbourne, soprano, pupil of Mr. Pontius.

Pupils of Maud Peterson (piano) and Alice O'Connell (elocution) gave a recital Saturday afternoon, May 11.

Ruth Anderson, violinist, of the faculty, assisted at a concert given at the Calvary Church, Friday evening, May 3.

Lora Francois and Maye Mars, pupils of Mr. and Mrs. Charles M. Holt, will give a graduation recital at the school hall on Tuesday evening, May 14. They will be assisted by Esther Jones Guyer, contralto, pupil of Mr. Pontius, accompanied by Hortense Pontius-Camp.

Piano pupils of Oda Birkenhauer are to appear in recital Thursday evening, May 16. Some pupils of Alice R. O'Connell will add recitations.

Queenie May Buckley and Mary Bigelow, pupils of Mr. Holt, are to give their graduation recital Friday evening, May 17. Aletta Jacobson, soprano, of Mr. Pontius' classes, will assist the young elocutionists. A.

Little Vanderbilts Show Musical Talent.

Adele Sloan Hammond, Alice Hammond and Emily Hammond, small daughters of Mrs. John H. Hammond (née Sloan), took an active part at a musicale given by the Granberry Piano School, Friday afternoon, May 3, in the lecture room of the school in Carnegie Hall. The mother of the little pianists is a daughter of Mrs. William Douglas Sloan (née Vanderbilt, a daughter of the late William H. Vanderbilt). Louise Morris, another Vanderbilt connection, played at the recital, as did Ruth Dean, Eleanor King, Alice Winthrop Goddard, Mary Danforth Strange, and the Misses Blauth and Frank. Adele Hammond read a sketch of Beethoven's life and played a Beethoven sonatina and later participated in an ensemble performance of Weber's sonatina in C major, with three little pianists—her sister Emily, her cousin Miss Morris, and Miss Strange. Alice Ives Jones, violinist, led the little folks seated at the pianos.

Miss King played a minuet by Bach and "Adieu," by Burgmüller; Miss Morris performed a Beethoven minuet in E flat major; Miss Dean played a Beethoven sonata; Alice Hammond performed some technical studies which showed her understanding of transpositions; Miss Strange played "The Evening Bell," by Kullak, and Beethoven's minuet in D major; Emily Hammond played the Beethoven minuet in G major, which has been transcribed for violin and is played by Elman and other virtuosi.

Miss Frank, one of the advanced pupils, performed the Schumann "Nachtstücke" in F major and the prelude from Bach's English suite in G minor; Miss Blauth, another advanced student, played Heller's transcription of Schubert's lovely song, "The Trout."

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THAT beatific silence o'er all the land is the cessation of college glee club concerts.

WITH "The Girl of the Golden West" not yet heard in most of the European capitals, Puccini is reported to be composing another comic opera.

RUMOR has it that the post of conductor of the New York Oratorio Society has been offered to Frank Van der Stucken, at present leader of the Cincinnati May Festival Chorus.

"PATIENCE" and "Robin Hood," now running in impressive revival at two local theaters, represent an eloquent protest against most of the light operas that were thought to have put the older works out of the running.

REPORTED to us from Milan is the belief among the musical authorities there that the collaboration of Mascagni and D'Annunzio on the subject of "Parisina," already announced in these columns, should not be treated seriously.

THE performances of the Chicago-Philadelphia Opera of French opera on Tuesday nights at the Metropolitan Opera House will continue next season on the same basis as previously. The novelties of the stagione will be announced shortly.

WHEN Oscar Hammerstein was presented to King George and Queen Alexandra, the exact words used by the ruler of England were: "You are helping a good work, Mr. Hammerstein, and I am very pleased to be in your house this afternoon."

FROM MacDowell's published lectures (as delivered at Columbia University) one learns that he had no exalted opinion of Mozart's sonatas for piano. They certainly do not represent that master's best in melody, contrapuntal skill, and rhythmic versatility.

AMONG the soloists likely to be heard with the Cincinnati Symphony Orchestra next season are Alma Gluck, Josef Lhevinne, Gisela Weber, Clarence Whitehill, Germaine Schnitzer, Ysaye, Elena Gerhardt, Gottfried Galston, Emil Heermann, Fritz Kreisler, Julius Sturm, etc.

MOST impressive of all the incidents connected with the American tour of the London Symphony Orchestra, as far as the individual members were concerned, was the reception at the White House, arranged by the British Ambassador, and at which President Taft shook the hand of every musician.

IN celebration of the 100th birthday (April 27, 1812) of Friedrich von Flotow, composer of "Martha," "Alessandro Stradella," etc., his grave in Darmstadt was covered with flowers and wreaths, and a eulogistic speech by Burgomaster Müller followed the performance of some of Flotow's music. Attendance at the services was pitifully small.

EVEN at this distance from next season, the Sembrich appearances in prospect for the coming winter in this country are arousing unanimous response from the orchestras, musical clubs, and projectors of recitals. The popular lieder singer has just finished a highly successful tournée abroad, embracing the most critical artistic centers of Europe, and everywhere the public received her with unabated favor, and the professional commentators with their most flattering expressions of approval.

ALESSANDRO BONCI has entered suit in the Supreme Court, to recover \$50,000 damages from the New York Central Railroad Company and the Pullman Company, alleging that the lack of heat in a Pullman car, which carried him from New York to Toronto last January, caused him to catch a

cold so severe that it prevented him from carrying out profitable vocal engagements.

FOR the proposed Verdi Centenary next year at Roncole, near Parma, his birthplace, it is proposed to give a series of performances of his chief operas and an exposition of the drama and music. Ettore Ximenes, a Roman sculptor, has been selected to make a bust or figure of Verdi which is to be dedicated and a concert hall is to be built as a Verdi memorial. The complete program is in the hands of a Verdi committee, which is expected to report in full about September 1.

CAFE MARTIN, long the rendezvous of all the resident and visiting French musicians in New York—and of other nationalities also—closed its doors last Saturday night. The proprietor found himself too far away from the uptown center of Bohemia, and in the fall intends to open a new establishment near Longacre Square. The site of the old Cafe Martin is to be utilized for a skyscraper office building. At one time it had housed the famous restaurant Delmonico.

LEHAR's new arrangements regarding librettos give him the option of accepting or rejecting any libretto before his final acceptance of the same. This does away with the risk of composing for a libretto which is deemed by him unsatisfactory after a trial of one or two acts of composition. In other words he quits the libretto of his own volition at any time during the test, and is no longer compelled to take a libretto nolens volens, after having accepted it. Under the old rule many poor librettos had to be utilized by the composers; under Lehar's decision the libretto cannot be imposed upon him at any time of the work upon it. He decides when he likes whether he will accept it or not. This decision was announced by Lehar in Paris a few weeks ago.

FROM December 5 to March 16, the season at Naples, twelve operas were produced, with a total of ninety-nine performances; four of these operas were novelties for Naples. A repertory of twelve operas must be a delight to an impresario even with four novelties among them. The material of these novelties can be had, in most instances, from neighboring cities—at least what we would call neighboring. Naples has nearly 800,000 inhabitants and three opera houses. The season referred to is of the San Carlo, the leading house, only. St. Louis claims 800,000 inhabitants. One week of opera is sufficient there. But St. Louis has a symphony orchestra and Naples has opera orchestras, and no one there cares for symphonies, and so the world has again assumed its equilibrium.

A LITTLE over 1,000 years ago, April 6, 912, Notker Balbulus died in the monastery at St. Gallen, Switzerland. Balbulus was an important pioneer in the then wholly unexplored field of composition. He was the first composer to write sequences, a form of composition which a few centuries later was destined to play an important role in the Roman Catholic Church; in fact, this form so gained the upper hand that Pope Pius V put a stop to it in 1586. Of the vast number of sequences that were in use during the Middle Ages, only five were retained when the Council of Trent revised the liturgy, among these five being the celebrated "Dies Irae" and the "Stabat Mater." Notker Balbulus (meaning the Stutterer) was born at Heiligoewe in 830. He became a monk and entered the monastery of St. Gallen, where for years he carried on his pioneer work as a musician and composer. He was not only the inventor of the sequence, but he was also a prolific writer and the author of numerous treatises on music in both the German and Latin languages. Balbulus led an exemplary life and after his death he was called the "holy one" by his brother monks.

How "Martha" Was Written.

Joseph Lewinsky set down the following interesting account of the creation of "Martha" (in the Berliner Mittags Zeitung) on the occasion of the hundredth anniversary of Friedrich von Flotow's natal day. Lewinsky states that the maestro confided the tale to him a year before his death in 1882, and he makes Flotow recite it in the words originally used:

"Of the many salons I frequented while a young musician in Paris, that of Madame Castro, wife of the Governor of the Tuileries, was one of the most distinguished. I was the regular accompanist of all the artists and dilettantes taking part in the weekly musical soirées, and as such made myself of the greatest use to the lady of the house. I told her of my fruitless efforts to interview Director Crosnier, of the Opera Comique, in order to get a commission for a composition from him. She probably was desirous of showing her recognition of my musical services, and proposed to me to use her salons for a recital of my own compositions, while Colonel Castro promised to use his influence and persuade the director to be present. I accepted the proposal with delight, and the libretto writer, St. Georges, to whom I told the news, was more than willing, and volunteered to assist me.

"I set up my program with great care, and all the dilettantes and artists of the Castro salon placed themselves at my disposal. During the final rehearsal the colonel gave me a note in which Director Crosnier promised to be present. My joy was somewhat subdued by a footnote in which he begged not to wait for his coming, but to commence without him, as he would arrive late. However, the main thing had been attained, so I went home, dreamt of future fame and slept until late.

"A loud rapping at the door awakened me from my golden hued dreams. A footman requested me to come immediately to Madame Castro, who received me with crestfallen mien. 'Our prima donna cannot come,' she said; 'we must get somebody at once to take her place. Do you know any lady able to learn the part by this evening and help you out of the dilemma? It is impossible to postpone the concert, for I do not believe Crosnier would come a second time.'

"I did know of another singer and Madame Castro was kind enough to accompany me to back up my appeal. Alas! the lady was out of town.

"Another attempt was likewise unsuccessful. My list was finished, when Madame Castro suddenly recollected a young lady, a Mlle. Charlet, who had once begged for a chance of singing in her salons. To her, my last hope, we sped.

"The mother, Madame Charlet, received us with much delight, but at the very first words the governor's wife uttered, she interrupted with a cry, 'Quel malheur, ma fille est malade.' And to prove her assertion she flung the door of a second room open in her excitement, where I had a glimpse of the head of a most charming girl lying in a pretty white bed. On seeing me the young lady broke out into an exclamation, 'Mais, maman!' and hid beneath the counterpane. Remembering me, madame la mère turned on me with an angry 'Mais, monsieur!' and I stumbled back into the first room, greatly abashed.

"Madame Castro's persuasive words achieved the desired end. The prospect of singing at her house and counting the director of the Opera Comique among the audience frightened the last remnant of the young lady's hoarseness away, and I was left behind to rehearse at once. The girl was very musical, had a good voice and soon mastered her part. I was delighted to have found so good a remplaçante for the lost prima donna. The fateful hour approached.

"Immediately after I had entered the house, my friend St. Georges followed and with him appeared Director Crosnier.

"I looked on this as a good sign, but was dreadfully disappointed when St. Georges whispered, 'Take your best piece first, the director can stay only a very short time.'

"We commenced. M. Crosnier appeared to be most attentive, but manœuvred imperceptibly closer to the door, and in the most thrilling moment the great man vanished 'sans adieu' through the exit!

"Disheartened and crestfallen, I carried my recital to its bitter end and could maintain a bright appearance only long enough to thank the colonel and his wife for their labor on my behalf.

"Next morning I called on St. Georges. The director's verdict was that he had not heard much of the music of this German monsieur, but that little had not pleased him at all!

"For some months I was irresolute what to begin. One day St. Georges sent for me. 'Would you

be inclined to compose a ballet act for the grand opera?'

"'Would I? With the greatest joy.'

"'Very well, then; the ballet has three acts, is needed immediately and the director has to have three composers. Two, Delvalez and Waldmueller, have been already chosen, and I proposed you as the third. You are accepted if you promise to finish within a month.'

"I accepted everything, had the first act given me, hurried home overjoyed and finished my part within the time fixed.

"Some weeks after I asked St. Georges how it was that such a great fortune had fallen to my part—quite unawares. St. Georges' tale ran: According to his contract the director of the Grand Opera had annually to produce a ballet in three acts. He was, however, in arrears, for he lacked a star. Mlle. A., his leading dancer and a very lovely girl, did not appear to him talented sufficiently to risk the tremendous expense of a new ballet. The young lady, however, the only soloist in the theater, had counted firmly on the ballet to make her reputation. One day she learnt that the director was about to petition the ministry for a postponement of the new ballet, owing to the incapability of his prima ballerina to fulfil all requirements. This disregard of her talents made her furious. She found an opportunity of complaining to the minister in charge of the department. He informed her that the director could not risk a sum of 100,000 francs without having a ballerina of the very first rank. Next morning a gentleman appeared in the director's office and offered him 100,000 francs if he would immediately get out a new ballet with Mlle. A. as the principal star. The offer was accepted. Therefore the unprecedented hurry, the three composers and St. Georges' chance of getting me in among the three. The ballet was produced and proved successful. In later years I proposed to my friend, W. Friedrich, to work the idea up to a textbook, and he wrote 'Martha' for me.

"If Mlle. A. had not had the desire to produce herself as a 'star of the first magnitude' in a new ballet, and had she not found an admirer rich enough to fulfil her behest—who knows if I should ever have composed 'Martha'?" (Translated from the German by Stella Bloch.)

INTERNATIONAL CONDUCTING.

A cable to the New York American last Sunday:

Sir Charles Villiers Stanford, the distinguished composer of the "Irish Symphony," speaking at the dinner of the Union of Graduates in Music, deplored the lack of patriotic feeling which led Englishmen to neglect their own music and musicians for the sake of foreigners.

As a striking example of this "form of snobbery," he pointed to the American engagement of the London Symphony Orchestra, which has signed a contract not to include a single British work in its American program.

Incidentally and without mentioning Nikisch by name, Sir Charles intimated that it would have been more dignified had the orchestra gone to New York under the leadership of some British conductor.

We have no sympathy whatsoever with this Irish wail of Sir Villiers. The London Symphony Orchestra was brought to America because it was a very great orchestra, not because it was British. Nikisch was engaged to conduct this great orchestra because he was a very great conductor, not because he was Hungarian. We should be equally delighted with a great Hungarian orchestra conducted by a great English conductor.

The difficulty is to find the great English conductor—that is to say, an English conductor capable of taking the place of Nikisch.

Stanford himself is a wretched conductor, as is also Mackenzie. But as both of those musicians are composers first, and conductors second, we pass them by. Frederick Cowen is a composer who is eminent as a conductor in the British Isles, though he is a pigmy beside Nikisch. London Ronald and Thomas Beecham are practically unknown outside of England. Sir Edward Elgar is a very unsatisfactory conductor, stiff, awkward and uninspiring. The one remaining brilliant virtuoso conductor is Sir Henry Wood. He is a great drillmaster whose orchestra plays with extraordinary precision. But he has not the emotional sweep, the compelling climax, the individuality of Nikisch. Besides, he is conductor of his own Queen's Hall Orchestra, which is a rival of the London Symphony Orchestra, and he would not be invited to lead the rival organization.

After all, however, the fact remains that the London Symphony Orchestra, as a body, feels that it does better work when directed by Nikisch than by any other conductor. If the British players themselves prefer to engage a great conductor rather than a British conductor, why should Sir Villiers Stanford make so much fuss about the dignity of

going to New York under the leadership of some British conductor?

This is not a question of militarism or patriotism, but of art. We do not like this flag-wagging sentiment. It is a very poor sort of glory that a man extracts from his flag. The real glory consists in being so great that his native land is proud to raise the flag over the man.

Therefore, Sir Villiers, we do not think the British flag would have added any brilliancy to its scarlet if it had waved here over the head of an inferior British conductor.

Noble,
Illustrious,
Kingly,
Irresistible,
Stupendous,
Consummate,
Harmonious.

HENRY T. FINCK had better watch out or the stone throwing committee of the suffragettes will put a price upon his devoted head. In last Saturday's Evening Post, Mr. Finck wrote that "women composers have done nothing that can be placed by the side of the best that mere man has done."

ON PRESERVING ART.

A COPY of a booklet called "Victor Red Seal Records" comes to THE MUSICAL COURIER, and perusal of its 116 handsomely printed pages leads to many interesting reflections from a musical standpoint. Officially, the little volume is referred to by the Victor Talking Machine Co. as "a library of famous voices," but it is much more than that, for its seventy-two portraits of world famous artists are accompanied by instructive biographies and the catalogue of Victor records set forth contains practically all of the operatic vocal repertory and a goodly part also of the Lied treasures and instrumental masterpieces of the classical tone literature. There are eighty odd records alone of Caruso's voice in solo and ensemble, twenty-four of Melba (including a duet with Caruso), twenty-four of Tetrazzini, twenty-nine of Sembrich, twenty of Eames, six of Patti, twenty-nine of Schumann-Heink, twelve of Alma Gluck, five of Tamagno (deceased), etc. Among the other celebrated singers represented are Amato, Battistini, Beddoe, Calvé, Campanari, Clement, Constantino, Dalmore, De Gogorza, Gay, Farrar, Gerville-Reache, Gilbert (deceased), George Hamlin, McCormack, Nielsen, Plancon, Sammarco, Evan Williams, Herbert Witherspoon, Yaw, Zerola, etc. Of the renowned instrumentalists, the records offer Bachaus, De Pachmann, Elman, Hollman, Kreisler, Kubelik, Paderewski, Maud Powell, etc.

The degree of pleasure and musical culture obtainable from the Victor performances of the aforementioned artists is sheer incalculable, for the majority of homes possess the parent apparatus and it is safe to say that in time the owners collect nearly all the important records of the Victor library. Not even the most conservative professional musician can deny truthfully that countless persons whose artistic horizon had not previously extended beyond ragtime and superficial ballads, have become thoroughly familiar with the beauties of the operatic repertory and with the vocal style of the best known singers. While opera music is not the highest form of tonal art, it offers a useful stepping stone to the understanding and enjoyment of the most subtle pleasures of absolute music, for in listening to the Victor Talking Machine the hearer must of necessity concentrate upon the tonal performance and does not have his attention diverted to extraneous matters, such as scenery, costumes, acting, appearance and personality of the singer, movements of the audience, and the thousand and one other factors that assail the auditor during a visit to the opera house and keep him from directing his faculties to the music itself. All the authorities agree that next to being born with the musical gift, the best way to acquire understanding of the tonal art is through much hearing and frequent repetition. When the performances possess the additional merit of being rendered by the best exponents, the advantage of the Victor system of musical education for those who do not play or sing, and especially for those who have no opportunity to go to concerts and operas, needs no detailed publication, for it is self-evident. The writer of the present article knows a prominent New Yorker who had reached the age of fifty before he ever could be brought to listen to anything but "popular" tunes, and assiduously dodged out of the way of classical music whenever he seemed likely to encounter it. His daughter was presented with a Victor machine and thereafter her father had perforce to hear high class opera music in his own home or else spend his evenings outside. It took less than a month for the hater of classical music to learn to distinguish between the various selections, to have preferences, and to call for performance of his favorite numbers. Thereafter he learned the simple process of placing the records on the machine, and regaled himself evening after evening with lengthy concerts of the works he liked. Curiosity then arose within him as to the

meaning and character of symphonic music. In an experimental mood he attended several concerts, fell in love with what he heard, bought himself a mechanical piano, and added symphonies and sonatas to his repertory of operatic compositions. Within the period of two years our enthusiast evolved from musical paganism to a state of real culture as a listener, and was able to recognize and to name nearly all the standard works after hearing two or three measures of their opening phrases. While there must be, in greater or lesser degree, hundreds of such cases everywhere, this one is particularized because it came within the actual experience of an editor of THE MUSICAL COURIER.

Homes now are freed from the agonies of Susie's and Jane's parlor concerts on the untuned piano, for the benefit of the neighborhood boys, and that is another achievement for which Victor records are in no small degree responsible. What the new musical culture means in a general educational and moral way is so obvious that it need not be dwelt upon at length.

To the singers and players, large fortunes have accrued from their royalties on Victor records, and as a warrant of the artistic importance of being represented in the catalogue, it can be stated that while formerly there was a prejudice in the ranks of artists against having their accomplishments reproduced mechanically, now no singer or player ever refuses the chance to record himself or herself for real immortality, and indeed, considers such an offer from the Victor Talking Machine Co. as a privilege and an honor.

THE London Daily Mail of May 3 published the following:

A new tenor with a thrilling voice was introduced to London by Mr. Hammerstein last night at the London Opera House. Signor Gennaro de Tura is a singer of vast proportions, conventional ideas of acting, and a tremendous voice, which rings out on the notes in the region of G-C with triumphant assurance. An audience which had appeared at the beginning of the evening chilly was roused to remarkable enthusiasm.

This is the second Italian tenor phenomenon in London in two weeks. How about a year hence? What is "in the region of G-C"?

OF Busoni's "Brautwahl," given recently in Hamburg, the London Times has the following opinion: "The only opera with which it is possible to compare 'Die Brautwahl' is Verdi's 'Falstaff.'" As THE MUSICAL COURIER considers "Falstaff" to be Verdi's masterpiece, and one of the greatest operas ever written, the London Times pays Busoni a truly stupendous compliment. However, warm praise seems to be in order for the score of "Die Brautwahl," and was given in the report from the pen of THE MUSICAL COURIER correspondent sent to the premiere of the Busoni opera at Hamburg.

IN an interview a New York writer on a daily newspaper told his questioner that he had given up libretto writing because it was unprofitable and become a music critic. It depends on what kind of librettos the gentleman wrote. The fact that none of them has survived or is remembered appears to tell its own story. Some daily newspaper music critics receive as little as \$15 per week, and some librettists have made as much as \$4,000 per week. Harry B. Smith is one of the latter.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

PATERSON FESTIVAL ASSOCIATION.

Let the jocose newspaper men of the blue chins and other misinformed persons be silent henceforth and take a back seat. Paterson, N. J., the thriving "Silk City" on the Passaic River, with a population of 130,000 souls, is to have a music festival association such as exists in Cincinnati, O., Worcester, Mass., and other American cities where music festivals are given at periodic times.

In the month of June, 1909, and the month of May 1910, 1911 and 1912, music festivals were held at the Fifth Regiment Armory in Paterson, on a truly impressive scale. Only one man was at the helm, musically and financially, C. Mortimer Wiske, the musical conductor and organizer of the festivals and festival choruses. The festivals of 1909 and 1910 netted a profit to Mr. Wiske. Caruso's illness and failure to appear last spring (1911) resulted in public apathy, and there was a big deficit. This spring, also because of the prevailing scepticism of the Italian music lovers who up to the last doubted that Bonci would come to Paterson, there was a loss, but it was small compared to last year, when six of the Metropolitan singers and a well known violinist appeared. Bonci drew a good sized audience this spring, and Mary Garden attracted on the following night an assemblage of nearly 4,000.

When the Italians learned the following day that Bonci, the real Bonci, had sung in Paterson, they berated themselves hotly; however, many of the 22,000 Italians did turn out to hear the golden voiced Alessandro sing in his exquisite bel canto style.

Tuesday evening of last week, May 7, prominent citizens of Paterson held a meeting at the Hamilton Club in that city; forty-five men enrolled themselves; tonight (Wednesday) another meeting is to be held when it is expected the plans for a permanent festival association of a hundred members will be formulated. Frederick Cowperthwait is a leader in this good work. Among the other men are Andrew F. McBride, Mayor of Paterson, and he is a strong man, too; Garret A. Hobart, son of the late Vice-president Hobart; Mangold H. Ellenbogen, Peter Quackenbush, Joseph Whitehead, Wayne Dumont, John W. Cooke, Colonel William H. Rogers, John B. Mason, Thomas F. McCran, John W. Ferguson, Grant Sipp, A. R. Turner, William O. Blauvelt, Colonel Charles Agnew, Edmund Le B. Gardner, Dr. William H. Pruden, James T. Jordan, Edward J. MacDonald, Louis Kirsinger, Samuel Murray, Wood McKee, John J. Fitzgerald, John R. Morris, Alexander Gray, E. H. Lambert, Walter Bamford and Charles Reynolds.

The first thing considered at the meeting last week was to raise a fund to cover the deficits at future festivals and to encourage musical advancement in Paterson in other ways.

Among the artists who have appeared at the four recent festivals in Paterson are Lillian Nordica, Ernestine Schumann-Heink, Marie Rappold, Alma Gluck, Louise Homer, Madame Rider-Kelsey, Mary Garden, Mildred Potter, Alessandro Bonci, Carl Jörn, Dan Beddoe, Herbert Witherspoon, Allan Hinckley, Claude Cunningham, Paul Morenzo, Mischa Elman, Fannie Bloomfield Zeisler, Augusta Cottlow, Helen Waldo, Namara-Toye, Henri Scott, Herbert Watrous, Adah Campbell-Hussey, Caroline Mihr-Hardy, Frederick Weld, Marie Stoddard, Nevada Van der Veer, and Giuseppe Campanari together with players from the Metropolitan Opera Orchestra. That is a wonderful array of artists.

Mr. Wiske will continue to be the musical director of the Paterson festivals; that his ability and efforts have been appreciated reflects credit upon the city which has reason to take pride in its annual musical feasts.

An opera audience that thinks itself enthusiastic ought to take lessons from a Polo Ground crowd at a national championship baseball game. They don't applaud; they shake the globe.



My friend Julius is a serious man, of a literary turn of mind, and an enthusiastic musical amateur. Recently I met him near Sixth avenue and Forty-fourth street.

"Going to the Hippodrome?" I asked.

Julius looked inexpressibly pained. "How could you ask such a question?" he pleaded; "as a matter of fact, I'm going to lunch at the Musicians' Club."

"But you aren't a musician," I ventured.

"No; but one doesn't have to be a musician to belong. I've just received my notice of election and I'm going there for the first time. I'm perfectly delighted at the prospect of meeting all the musicians in such intimate surroundings. You know how I love music and musicians. It will be heaven on earth for me to be able to rub elbows with the disciples of the tonal art, to hear them exchange ideas and discuss burning musical questions of the day, to learn from composers' own lips how they work, and to listen to famous interpreters explain their innermost thoughts while they commune with the mighty masters of melos."

"That sounds interesting," I, was encouraged into admitting.

"Yes, isn't it just great?" spluttered Julius, his eyes blazing with enthusiasm. "Say, I'll tell you what," he added, suddenly. "You come to lunch with me. It ought to be instructive for you, too, to meet musicians off their guard, so to speak, and to be able to get a peep at their minds when not professionally active."

"I once knew a retired xylophone player who was a waiter at Coney Island," I began, reminiscently, "and he—"

"Yes, yes, I wish to hear all about him, but you must tell me the story at the club. Come on, I'll not take 'no' for an answer."

We proceeded to the Musicians' Club. In the elevator Julius said to me: "You'd better have a pad and pencil ready to take down some of the things we'll hear. You know, musicians love the play of wit and flash of satire and I'm sure you'll be able to get any number of original gems for your paper."

"A good plan," I agreed, and when we sat down at table in a comfortable dining room filled with chatting men and women, I put the pad under the napkin on my knee, and scribbled hastily between the intervals of eating. I recorded practically everything that was said, and here it is:

"What a wretched spring this has been."

"Please pass the Worcestershire sauce."

"Why do you suppose the club has Jap waiters?"

"There comes Kingsbery Foster, the manager. He always sends back his mince pie to have it made hot."

"Waiter, the fish cakes are dry."

"Roosevelt hasn't called any one a liar lately."

"I see that an organist was run over by a car."

"Where are you going this summer?"

"I think you look better in blue."

"How much do you pay for your studio?"

"What's this thing in the papers about 'recall of judges'?"

"The Titanic disaster ought to teach steamship lines a lesson."

"Does one pass Metuchen, going to Newark?"

"I'm going to ask them to serve rye bread at luncheon."

"What time does the ball game begin?"

"Taft is the logical candidate."

"They had bully good calf liver here yesterday."

"I always feel so stretchy afternoons."

"Wanamaker's is as good a place as any, for carpets."

"Coffee gets me nervous."

"Did they get all those Paris bandits?"

"Is it April or May that has thirty days?"

"Where are you going from here?"

"Have you bought any spring clothes?"

"Waiter, the check, please."

"If the Camembert isn't soft, I'll have cream cheese."

During the progress of our meal Julius had looked helplessly from left to right, but his eyes never met mine. He cut his meat without looking at the size of the pieces he made, and almost choked once or twice, trying to swallow them without chewing. I spoke never a word until after the black coffee, when, gazing steadily at Julius, I remarked in a tone audible over half the room: "Do you think that the flowering of the Italian school of opera can be found in Monteverdi, or do you regard him as the precursor of the movement which made for combination of emotional depth with direct intellectual expression, the

whole subordinated to those aesthetic principles which, tempered by the cerebral forces, are—"

"Hush," gasped Julius, while scornful glances were darted at me from every part of the room.

We got our hats and rode down to the street.

"Where were the musicians?" I demanded sternly, of Julius.

"Didn't you hear the elevator boy whistling the 'Toreador' song?" asked my miserable host, meekly.

"How about the 'exchange of ideas,' the 'discussion of burning musical questions,' the 'story of how composers



MUSICAL PRODIGY RAMPANT.

Baby—For Heav'n's sake, Mamma, if you will insist on crooning that monotonous cradle song in C minor, would you mind making that E an E flat every time you come to it?

work,' the 'innermost thoughts of the interpreters,' the 'communion with the masters of melos'?"

"I can't understand those people," murmured Julius.

"I can, and I like the Musicians' Club. I shall join it."

"A few years ago," says the Vienna Konzertshau, "Verdi's 'Masked Ball' was given at Livorno. The people liked the music, but did not seem to think that an opera with such a tragic ending should have been chosen for carnival time, as that merry period hardly put them in a frame of mind to witness scenes of blood, even as



MUSICAL TERMINOLOGY No. 6.—"HE IS A FINISHED ARTIST."

mere stage happenings. Especially carnival's closing night found the audience opposed to tragedy. But what was to be done? No other opera had been prepared, and yet it was apparent that the theater could not remain closed on carnival Tuesday. Therefore 'The Masked Ball' had to be repeated, and for the twelfth time the misguided Renato was to mask his features and stab Riccardo to death. The last act had arrived and the stage was crowded with gayly attired folk and dancers. Amelia, the falsely accused, warned Riccardo of impending danger, and they sang their final duet. Renato entered, approached them, and raised his dagger to strike. At that moment three mysterious personages in dominoes seized

him gently, wrested the weapon from his hand, spoke to him persuasively, and finally convincing him of the innocence of his wife, succeeded in bringing about a warm reconciliation between the two men. At this totally unexpected denouement the audience stood on the seats and yelled and applauded like persons possessed. All the artists were called before the curtain dozens of times, but not until they were joined by the three wags who had preserved the carnival spirit by preventing the murder, did the audience leave the theater satisfied."

Maxim Gorky is writing a libretto for grand opera. The subject and title might be: "My Experiences in America, or Why Are Hotel Registers?"

Verdi and Boito became acquainted shortly after the former had read the libretto of "Gioconda." Verdi sent laconic word to Boito: "I should like to compose 'Otello.' Do the libretto." Boito made written answer: "Very well." According to the Corriere d'Italia, the libretto was almost finished when Verdi sent for Boito.

"You wrote the libretto of 'Gioconda,' did you not?"

"Yes."

"Then you must remember the monologue of Barnaba in the first act."

"The 'O, Monumento'?"

"That's the one I mean. Is there any reason why Iago could not sing a monologue like that?"

"None."

"Well, I have the music of it ready—here." Verdi tapped his forehead.

"Do you wish the text?"

"With all my heart. How soon may I have it?"

"Tomorrow."

"Nonsense. Let us say today."

"Why not do it at once?"

"By jove! that suits me perfectly."

A few hours later Boito handed Verdi the manuscript, and before nightfall the music was set to the famous "Credo."

And speaking of librettos, an interesting point for Beethoven's biographers to clear up is the whereabouts of his opera "Melusine." He asked the poet and dramatist Grillparzer to give him a libretto, and what followed is best described by that writer himself, as quoted recently in the Berlin Börsen Courier:

"Beethoven's request, I may as well confess, caused me no little embarrassment. In the first place, I had entertained no thought of ever composing an opera book, and in the second place I doubted whether Beethoven still was able to compose an opera, for he had become entirely deaf and his latest compositions, aside from their high artistic value, revealed a degree of austerity which seemed to me to be opposed to the proper handling of singing voices. However, the idea that I might be of service in enabling the great man to give the world a work that, under all circumstances, would be interesting, caused me to put aside all scruples, and I yielded. . . . I chose the fable of Melusine, eliminated the doubtful elements as much as possible, tried to give frequent employment to the chorus so as to achieve mighty finales, and also by making the third act nearly melodramatic, tried to adjust myself to Beethoven's latest manner. The master seemed to like my poem, and promised to begin its composition a few days later, as soon as he arrived in the country. Later he met the poet and said: 'Your opera is finished.' After Beethoven's death not a piece of manuscript was found which could be connected with our collaborated work. My libretto subsequently fell into the hands of Conradin Kreutzer. If none of the contemporary musicians find it worth while to compose my 'Melusine,' I have no feeling but one of happiness. The music is as remote as the poem."

Attention, conductors! The city of Götting, in Germany, advertises for a municipal director, to lead a symphony orchestra. The city will give him 15,000 marks (\$3,750) annually, and all he has to do for that sum is to organize the orchestra, pay the men and the rent of the concert hall, and bear all the expenses of advertising, rehearsing, etc. It is a sinecure.

All classes of American citizens stopped arguing last week over the relative merits of Alessandro and Domenico Scarlatti, and took up the discussion of the terms of the Astor will.

If a Black Patti, why not a Colored Caruso? And if a Colored Caruso, would it not be the irony of fate if his voice were white?

According to all the rules of German official etiquette, Reger's full title now seems to be "Hofkapellmeister Hofrat Professor Doctor Max Reger." Should Emperor William deem it expedient to engage Reger for the Berlin Royal Opera and to confer on him the Order of the Blue Eagle, then the unfortunate composer would be known as

"Kaiserlich und Königlich Preussischer Hofkapellmeister Hofrat Professor Doctor Ritter des Blauen Adler Ordens, Max Reger." In addition he might also become a Geheimrath and a Generalmusikdirektor, in which event—but THE MUSICAL COURIER presses may not wait.

"Haensel and Gretel" is being sung in English this

week at the Broadway Theater by the Aborn Opera Company. How often will those Yankee Doodlers and Hail Columbians be present, who have been screaming out indignantly from the house tops that they wish to hear grand opera sung in the vernacular of Uncle Sam?

LEONARD LIEBLING.

LONDON

The Redbourne Hotel, Great Portland Street, London, W., England, May 3, 1912.

The last in the series of the four Balfour Gardiner concerts was given Wednesday evening at Queen's Hall. The three concerts which have already been given have each been reviewed in these columns, but a résumé of the complete list of composers, compositions and soloists comprised in the series may be of interest. Alphabetically arranged they are:

Austin, Frederic—Rhapsody for orchestra.
Bateson, Thomas—Madrigals: Phyllis, Farewell; Down the Hill Corinna Trips.
Bax, Arnold—Festival Overture (a first performance).
Bax, Arnold—Works for chorus, orchestra and two solo sopranos, entitled Enchanted Summer (a first-time performance).
Bell—Ballad for chorus and orchestra, The Baron of Brackley.
Benet, John—Madrigal, All Creatures Now Are Merry Minded (from The Triumphs of Oriana).
Borodin—Danse Polovtsienne.
Byrd—Round: Hey Ho! to the Greenwood (three-part canon for soprano voices).
Delius—Dance Rhapsody.
Elgar—Second Symphony.
Ford, Thomas—Ayre, Since First I Saw Thee (in four parts).
Gardiner, Balfour—Part song, The Stage Coach (a first-time performance).
Gardiner, Balfour—Ballad for chorus and orchestra, News from Whydah.
Gardiner, Balfour, Shepherd Fennel's Dance, for orchestra.
Grainger, Percy—Morning Song in the Jungle (unaccompanied mixed chorus).
Grainger, Percy—Tiger, Tiger (unaccompanied men's chorus).
Grainger, Percy—We Have Fed Our Sea for a Thousand Years (for mixed chorus, brass and strings).
Grainger, Percy—Irish Tune from County Londonderry (unaccompanied mixed chorus without words).
Grainger, Percy—Father and Daughter. (Faerø Island dance and folk song settings for five men's single voices, double mixed chorus, strings, brass and mandoline and guitar band).
Grainger, Percy—Mock Morris Dance (for seven-part string orchestra).
Grainger, Percy—English Dance (all the Grainger works were first performances).
Grieg—Two psalms from op. 74.
Harty, Hamilton—Symphonic poem, With the Wild Geese.
Lawes, William—Round, She Weepeth Sore in the Night.
O'Neill, Norman—Ballad for baritone and orchestra, La Belle Dame Sans Merci.
Scott, Cyril—English Dance No. 1.
Scott, Cyril—Ballad for baritone and orchestra, Helen of Kirkconnel.
Stanford—Part songs, The Witch, Chillingham.
Tchaikowsky—Piano Concerto No. 2, B flat minor.
Weelkes, Thomas—Madrigal, Lo, Countrie Sports (in four parts).
Williams, Vaughan—Norfolk Rhapsodies Nos. 2 and 3 (first performance in London).
Von Holst—Oriental suite, Beni-Mora.

Thirty-two compositions in all have been performed, of which ten were first performances. Many of the composers have conducted their own works, namely: Frederic Austin, Sir Edward Elgar, Balfour Gardiner, Percy Grainger, Hamilton Harty, Norman O'Neill and Mr. von Holst.

The compositions form a very interesting list. Madrigals, dance forms, folk songs, and genre painting or a kind of Dutch musical painting. How far realism belongs in musical art belongs to the study of musical aesthetics for answer; but this translating of the homeliness of every day life, the solid earthiness, and materialism, into musical sound and musical art, does not appeal to one at least, who though recognizing the sound fails to recognize the art.

The complete list of soloists participating in the Balfour Gardiner series of four concerts was constructed of the following named: At the first concert—Caroline Hatchard and Carrie Jubb in Arnold Bax's "Enchanted Summer." At the second concert—Percy Grainger, who played the Tchaikowsky concerto. At the third concert—Maude Willby, Jessie Epps, Miss Pillans and Kathleen Peck in the three part canon for sopranos by William Lawes, and Ernest Groom, who sang the Grieg Psalms. And at the fourth concert—Frederic Austin, who was the baritone soloist in Cyril Scott's ballad, "Helen of Kirkconnel," and Norman O'Neill's "La Belle Dame Sans Merci." The London Choral Society, with Arthur Fagge, conductor; the Oriana Madrigal Society, with Charles Kennedy Scott, conductor, and the New Symphony Orchestra, were the other unifying forces.

The second cycle of the "Ring" will be inaugurated at Covent Garden on Friday, May 3, with "Das Rheingold."

"Il Trovatore" and "La Favorita," in Italian; "Romeo and Juliet" and "Faust," in French, were heard at the London Opera House this week.

The first of the two "Tristan and Isolde" performances scheduled for Covent Garden was given May 1, with the following named cast:

| | |
|----------------------|-------------------|
| Tristan | Peter Cornelius |
| Kurwenal | Anton von Rooy |
| Melot | August Kiess |
| Ein Hirt | Hans Bechstein |
| Ein Steuermann | Gaston Sargeant |
| Junger Seeman | Maurice d'Oisley |
| König Marke | Johannes Föns |
| Brangäne | Kirkby Lunn |
| Isolde | Saltzmann-Stevens |

Conductor, Dr. Rottenberg.
A very dignified performance it was, but one lacking greatly in intensity of expression, the orchestra specially, under Dr. Rottenberg missing the great emotional note and in its extreme subordination to the singers the great colorful scheme which is its own prerogative. Madame

Saltzmann-Stevens renewed her favorable impression of former seasons as Isolde and sang with great feeling the closing "Liebestod."

Raoul Pugno was heard in recital at Queen's Hall, May 1, playing an interesting program with his accustomed grace and refinement.

Arthur Rubinstein, who gave the first of his two London recitals, arranged for May 1 and 6, at Bechstein Hall, on Wednesday, is a very gifted pianist. In the Bach-Liszt fantasie and fugue in G minor and the Schumann "Carnaval" the two compositions which the writer heard this young artist interpret there was everything that goes to make the great pianist: wonderful technical command in facility, bravura and dynamic contrast as particularly distinguishing the Bach-Liszt, and an intensity, a dramatic outlining and differentiating of mood in the "Carnaval," with a grace in phrasing and beautiful nuance of tone. If he exaggerated at times in the emotionalizing of the mood it were far preferable to the utter lack of feeling so often demonstrated in the interpretation of the "Carnaval." He is by far one of the most gifted pianists heard in London this season. At his second recital the Beethoven "Waldstein" sonata and the Schumann fantasie in C major figure on the program.

Perceval Allen wishes to announce that she no longer is under the sole management of any concert direction, but with the assistance of her secretary will conduct her own bookings.

The closing performance of the first cycle of the Ring, "Götterdämmerung," at Covent Garden, April 29, must remain a memorable event for its artistic consummation. Though there can be no question but that the conductor, Dr. Rottenberg, lacks in what is at times an augmented degree of the non-emotional, the non-intensified, without which conceptional quality Wagner is apt to be a little drab and dreary, his conducting of the cycle, however, has been worthy of the highest praise in all its other complexities of evolvment. And in "Götterdämmerung" the cast was exceptionally well apportioned. The Siegfried of Heinrich Hensel was, as ever, vocally and histrionically as perfect a combination as it is perhaps possible of realization. And the Brünnhilde of Gertrude Kappel, the Waltraute of Kirby-Lunn, Knüpfer-Egli as Guttrune, Franz Kronen as Gunther and M. Föns as Hagen, with M. Kiess as Alberich, as also the three Norms—the Misses Boberg, Kacewowska and Van Glehn—all in their respective roles were not only capable and effective, but artistic in all they did. It is not often so perfect an ensemble is presented. The opera began about 4.30 and ended shortly before 11.

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this incongruous complement found realization in London this week when the new miniature opera by G. H. Clut-
sam, the book by Col. J. B. Lightfoot, was introduced to
the public at the Tivoli. In subject matter Oriental, the
work is entitled "After a Thousand Years," and represents
a story full of dramatic possibilities, quite too big in its
musico-dramatic possibilities for the orchestral scoring
necessitated by the theater small orchestra. It needs the
big, broad, expansive grand manner, and the symphonic
orchestra to harmonize the dramatic idea in its musical
setting and in accord with the emotional scenes of the two
chief personages. As has been said before in these columns,
to write for the small orchestra is quite an art in itself and
a very difficult one at that. However, some attractive
melodies are in the weaving of Mr. Clutsum's work, and
there is a tinge of the Oriental in keeping with the sub-
ject matter, but it seems a waste of effort for a man of
the "A Summer Night" talent to vane over to the music
hall grand opera fad. Muriel Terry was heard to advan-
tage as the heroine and Frederick Ranalow as the hero.

At the Beethoven concert given by the Queen's Hall
Orchestra at Queen's Hall, April 27, the three "Leonora"
overtures were programed, forming the conspicuous ele-
ment of interest. The fifth symphony, the "Emperor" con-
certo, with Teresa Carreño as soloist, and the adagio from
the ballet "Prometheus," with Jacques Renard as soloist,
completed the program. It is not necessary to go into any
analyses of the three "Leonoras," as any one desiring to
know something more or less of these three lovely first
water gems can find all the interesting controversial matter
imaginable in Grove's Dictionary of Music (1879 edition,
please!). Suffice it to say, they were beautifully played
by the Queen's Hall Orchestra under Sir Henry Wood, as
was also the symphony. Madame Carreño was very suc-
cessful as an interpreter of the "Emperor" concerto, and
M. Renard, the first cellist of the orchestra, made a most
favorable impression in the small solo part of the "Pro-
metheus" music. This was the last regular symphony
concert of the Queen's Hall Orchestra's season of 1911-12.

Mr. and Mrs. Mark Hambourg now are living in Re-
gent's Park, where they have bought a fine residence at
27 Cornwall Terrace, one of the choice sections in the
park and with a commanding view of the surrounding ter-
ritory. Mr. Hambourg but recently returned from his
Canadian tour and now is negotiating for a South Amer-
ican tour.

Phyllis Lett will sing three of Margaret Meredith's
songs at Mrs. Meredith's concert in Aeolian Hall, April
9, the "Friedens Gebet," "Le Cœur Sacré" and "If We
Must Part."

A tremendously effective and artistic interpretation of
the Mozart E flat sonata for piano and violin was given
by Madame Leschetizky, pianist, and Anton Maasskoff,
violinist, at Bechstein Hall, May 1. A work of great
beauty and interest, it calls for finess and understanding
beyond the ordinary in its executants, and on this oc-
casion the demands were fulfilled in every particular.
Beauty of tone and a perfect unanimity of musical thought,
distinguished the reading. The Brahms A major sonata
(op. 100) and a trio by Franz Miller, with Warwick
Evans, cellist, completed the program, the last named
composition being a first performance.

Among the concerts which have been given this past
fortnight are the following: Under the Daniel Mayer Con-
cert Direction—Mania Lequel, piano recital; Johanna
Perina, vocal recital; Thomas Fielden, piano recital;
Speranza Calo, vocal recital; Daker Fletcher, vocal recital;
and Norman Wilkes, piano recital. Under the N. Vert
Concert Direction have been the following: Madame Les-
chetizky, chamber music concert; Arthur Rubinstein, piano
recital; Joan Manen, violin recital, and an orchestral con-
cert; and Winifred Christie, piano recital.

EVELYN KAESMANN.

Witek Students Sail.

Sailing for Europe with Concertmaster Anton Witek
and his wife, Vita Witek, were some of his most prom-
ising pupils, in addition to Franklin Holding, the young vi-
olinist under Antonia Sawyer's management, who is already
making a brilliant success, much of which he owes to the
splendid training he received under Mr. Witek. The re-
mainder of the party included Harry Keller, Karel Haw-
licek, Julius Friedmann, Rosemary Beven, Abby Stefferson
and Miss Jones.

Miller and Van der Veer.

Reed Miller, tenor, sang at New Brunswick May 10, also
taking up his new position as solo tenor at St. Thomas'
P. E. Church. He will again join the Thomas Orchestra
on tour from May 13 to June 15. Madame Van der Veer
was at the Cincinnati May festival last week, also joining
the Thomas Orchestra tour.

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CINCINNATI MAY FESTIVAL.

CINCINNATI, Ohio, May 12, 1912.

Very often it is a good plan to begin relating the forward trend of distinguished musical events by a peep into their past, when these past events laying the foundation of the present and future have, as in the case of the city of Cincinnati, made possible the triumphant opening of the twentieth biennial Cincinnati May Festival, lasting from May 7 to 11, with Frank van der Stucken as musical director and Frederick A. Stock, associate conductor.

In pursuit of this plan of investigation therefore we learn that the first inception of this May Festival idea now

which proved a great success, Theodore Thomas being a guest at Mrs. Longworth's home at the time, a plan was

unique as much for the magnitude of its performances as for the world wide attention focused upon it wherever the festival idea is known.

Following the death of Theodore Thomas in 1905, Frank van der Stucken was elected musical director, a post he has since held with great honor to himself and splendid results to the chorus.

Many local ramifications added to the above statement would undoubtedly make the story of the past forty years of choral and musical effort in Cincinnati more complete, but, with the kernel of the tale thus laid bare further ex-



SCHUMANN-HEINK.

developed into an undertaking of such tremendous proportions is commonly credited to Maria Longworth Storer of this city. A German Saengerfest having taken place



FRANK VAN DER STUCKEN.

evolved which called into being a meeting of prominent citizens to discuss the project of a music festival to be held at regular intervals. Within one short month of the time this first meeting occurred \$50,000 had been subscribed for a guarantee fund, and the dates of May 6, 7, 8 and 9, 1873, were set aside for the first festival to be given under the musical leadership of Theodore Thomas.

The usual vicissitudes following in the wake of all organizations were present on this occasion, but the loyal support of Cincinnati's musical public held good, with the result that this music festival, having reached its twentieth biennial occurrence, now stands



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MADAME RIDER-KELSEY.

planations must needs give way to the more important consideration of the festival itself, which opened on Tuesday evening with a performance of "Elijah," enlisting the



ADULT CHORUS WHICH PARTICIPATED IN THE CINCINNATI MAY FESTIVAL.
Frank Van der Stucken in the center.

solo services of Madames Galski, Schumann-Heink, Christine Miller and Werner-West, and Riccardo Martin and Clarence Whitehill, aiding the choral forces and orchestra under Van der Stucken's direction.

A splendid sight, indeed, it was, to note Music Hall in its gala array of redecoration, filled with a brilliant audience, counting among its thousands not alone the nation's chief, President Taft, and the presidential party, but hundreds of distinguished visitors in all walks of life, from all parts of this country and Europe.

Following the tumultuous greeting accorded President Taft when he entered his box, the vast audience arose, as Van der Stucken lifted his baton, and sang the national anthem, a custom always observed here at the opening concert of the festival.

As far as the performance itself is concerned one felt immediately that a master hand was at the helm of things musical. Smaller than in previous years the choral body had been weeded out until about 356 members remained. This process of elimination had improved the quality of the vocal timbre and added much to the solidity and homogeneity of the work as a whole. Admirable in all respects, however, was the singing of the solo chorus composed of forty professional voices. To them Mr. van der Stucken had given several of the parts commonly sung by solo voices. Of these "Holy, Holy, Holy is God, the Lord," when the voices trilled as one, and "Lift Thine Eyes," sung by the sopranos and altos, rather than in the trio form, as is customary, were the choral gems of the evening.

As far as Mr. van der Stucken's reading itself is concerned there was much to praise in the strong, dramatic trend he gave the work by the sharp contrasts and stirring climaxes he introduced. With him the story of "Elijah," the prophet, betokened greater human appeal than many conductors give it, hence its added interest for the concert platform.

Equally satisfactory in many respects was the work of the solo quartet, of which Clarence Whitehill, as Elijah, was naturally the center of interest. A beautiful voice, rich, mellow and large, banded with musical conception, vocal finish, and the sincere gravity of demeanor that gives the subtle crowning touch so essential to the proper presentations of the character of the prophet, signalized Mr. Whitehill's work throughout, and this, despite the fact that he was hampered by vocal indisposition. The ineffable tenderness of his singing in the recitative, "Give Me Thy Son," followed by the phrase, "Now behold thy son liveth!" his exhortation leading up to the final, "It is enough!" sung with such moving power and pathos of appeal literally swept the audience off its feet, and won for him a tremendous ovation.

Madame Galski was in splendid voice, but was not entirely at home in her oratorio work. It is difficult without doubt, for singers trained in opera and operatic tradition to give of their best in such a totally different field as oratorio, which demands not only an impeccable purity of diction but a life long study of oratorio works to be able to interpret them in the right spirit. As a singer of oratorio Madame Galski suffers by comparison.

Madame Schumann-Heink has the all embracing religious conviction, in addition to her many other wonderful attributes, which gives to her singing of the air "O Rest in the Lord" the exquisite fervor of a religious enthusiast reciting her credo. This aria may be saccharine, over sentimental, and all the other things its musical detractors have said, but, when a Schumann-Heink sings it with her absolute air of conviction her very presence bears the beautiful promise of the text to every hearer. The almost reverent awe and the hushed silence which followed was broken only after a perceptible pause, by the enthusiastic, long continued burst of applause, while both men and women were seen surreptitiously wiping their eyes.

Christine Miller made an excellent impression in the part of the Queen, which she sang with musical certainty and beautiful voice. Constantly growing in vocal stature and art Miss Miller's career is one that might serve as a model for ambitious singers everywhere.

Riccardo Martin in splendid voice gave a fine account of himself in the part of Obadiah. Added to the lovely vocal timbre Mr. Martin possesses the ability to work, hence the constant growth that invariably marks his every appearance. Praiseworthy in the extreme, too, in a performance lacking much of this necessary attribute, was the young tenor's crystalline, pure diction, which gave the finishing touch to his exquisite singing and earned much of the spontaneous applause at the close of his arias.

Antoinette Werner-West, a local soprano of unusual attainments, possessing a well trained voice of rare beauty, sang the part of the Youth in a manner that gave it more artistic distinction than it usually receives. In the "Beatitudes" the following evening Mrs. Werner-West displayed her excellent musicianship in the ensemble numbers, and also deepened the fine impression she had previously made by her singing of the short solo phrases that fell to her share.

César Franck's "Beatitudes," that epitome of noble grandeur in musical form, was the offering of the second concert Wednesday evening, and enlisted the services of

Madame Rider-Kelsey, Christine Miller, Mrs. Werner-West and Riccardo Martin, in addition to Clarence Whitehill, who sang "The Voice of Christ," Herbert Witherspoon as Satan and Tom Daniel and Douglas Powell for the remaining soloists, assisting chorus and orchestra.

This concert, even more than the preceding, proved Van der Stucken a choral leader of superb attainments. Holding his body of singers with a commanding grip he led them through the enormous difficulties of the score with unwavering precision, fine dynamic gradation and splendidly massed climactic effects. With all this the singing was pliant, effortless and marked by a rock like, rhythmic cer-



BONCI.

tainy, that proved both chorus and leader to be in thorough mastery of the situation.

Again, this evening, the singing of the solo chorus in the celestial choruses was of the most enjoyable description, while the reverence pervading the entire performance



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did more than all else to bring out the real spirit of Franck's sublime masterpiece.

Aiding this still further came Madame Rider-Kelsey, with her lovely voice, her absolutely authoritative style of

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oratorio singing, and musical certainty, and the infinite beauty of conception, which lent to the "Mater Dolorosa" an almost unearthly beauty; despite the fact that the solo usually sung by a mezzo soprano does not lie in the best part of her voice.

Her impeccable taste, fine musicianship and beautiful contralto voice again marked Christine Miller as one whom high rank awaits with the coming years of maturity, and larger experience.

Riccardo Martin sang his solos with brilliant effect, increasing the fine impression he created at the opening performance, and winning friends as much through his modest ingenuous bearing as with his beautiful voice.

Clarence Whitehill's voice and general style of delivery seems actually made for this form of work. As "The Voice of Christ" his singing had that exquisitely mellow tenderness and lofty spiritual beauty which made it sound "ueber irdisch" as our good German friends would have it. Herbert Witherspoon gave the proper dramatic focus to the part of Satan, singing as he always does with consummate mastery of all resources.

As was to be anticipated from an artist of Mr. van Hoose's attainments, any part he undertook would denote perfect mastery under his skilled treatment of it.

Douglas Powell proved his splendid oratorio training received in that most exacting field, England, even in the short part allotted him. A rich sonorous baritone, excellent style and the authority which comes only through knowledge and experience, marked his singing of the scant solos as well as in the ensemble.

The third concert of the festival on Thursday afternoon brought the following miscellaneous program with Schumann-Heink, as soloist and Frederick Stock, conductor:

Overture, Der Freischütz.....Weber
Andromache's Lament, Achilles.....Bruch
Madame Schumann-Heink.
A Symphony to Dante's Divine Comedy.....Liszt
Hell.
Purgatory: Magnificat.
Chorus of Children and Organ.
Overture, Hänsel and Gretel.....Humperdinck
Dreams.....Wagner

The Three Gypsies.....Liszt
Madame Schumann-Heink.
Tone poem, A Hero's Life.....Strauss

Aside from the magnificent singing of the great contralto to the feature of the concert was the superb rendering of the Liszt symphony under Conductor Stock's able guidance, with the children's chorus, a body of 600 fresh voiced youngsters, singing the solemn "Magnificat" with the splendid command of tone and solemnity of appeal that made one forget all else in the religious transport thus created.

A truly inspiring sight these rows upon rows of little men and women, and one which evidently made its deep appeal to the large mother heart of Schumann-Heink, who

womanliness that, enveloping her voice with a beauty all its own, gives it a deep reaching heart note to which all respond with an abounding love and affection that makes her today one of the greatest drawing powers in the world.

A truly great woman, great artist, and a great soul. In the face of this, analytical criticism fails of its purpose, and all that remains is to chronicle the deep disappointment of the audience when, despite endless recalls, Schumann-Heink refused to grant the much coveted encore.

A splendid rendering of the Strauss number closed this thoroughly enjoyable concert.

The steady crescendo toward choral perfection that marked each advancing concert of the festival reached its height with the fourth performance given Friday evening when Wolf-Ferrari's "The New Life," with Madame Rider-Kelsey and Clarence Whitehill as soloists; Benoit's children's cantata, "Into the World," and Van der Stucken's "Pax Triumphans" formed the program. This arrangement was adroitly contrived since it served well to display the wonderful beauty of the children's voices, the homogeneity and artistic finish of the adult chorus, and gave through this musical juxtaposition the relieving contrast that made this evening of choral music one of unalloyed delight.

Wolf-Ferrari's cantata has been given in all the important music centers, has had columns upon columns of purely technical discussion devoted to it, but, when all is said, it still remains a work of surpassing romantic beauty, in which the wonderful text cradled and laved in its rich harmonic setting finds a most fitting musical expression. Mr. van der Stucken led his chorus through the stern intricacies of the "Beatitudes" with marked success in this totally different task. Smoothness of delivery, perfect unity of attack and marked tonal variation differentiated the varying moods of the work, to which the female choir in the closing line of part one, "Would there have straightway fallen dead before her," gave additional distinction by a unique display of pianissimo singing, and the boys' chorus signalized itself duly by the splendid diction and unusual vocal beauty of the entire performance.

Again Mr. Whitehill scored an unqualified success with the exquisite and romantic rendering of his solos. Pos-

In America Season 1912-13

Miss Ilse Veda

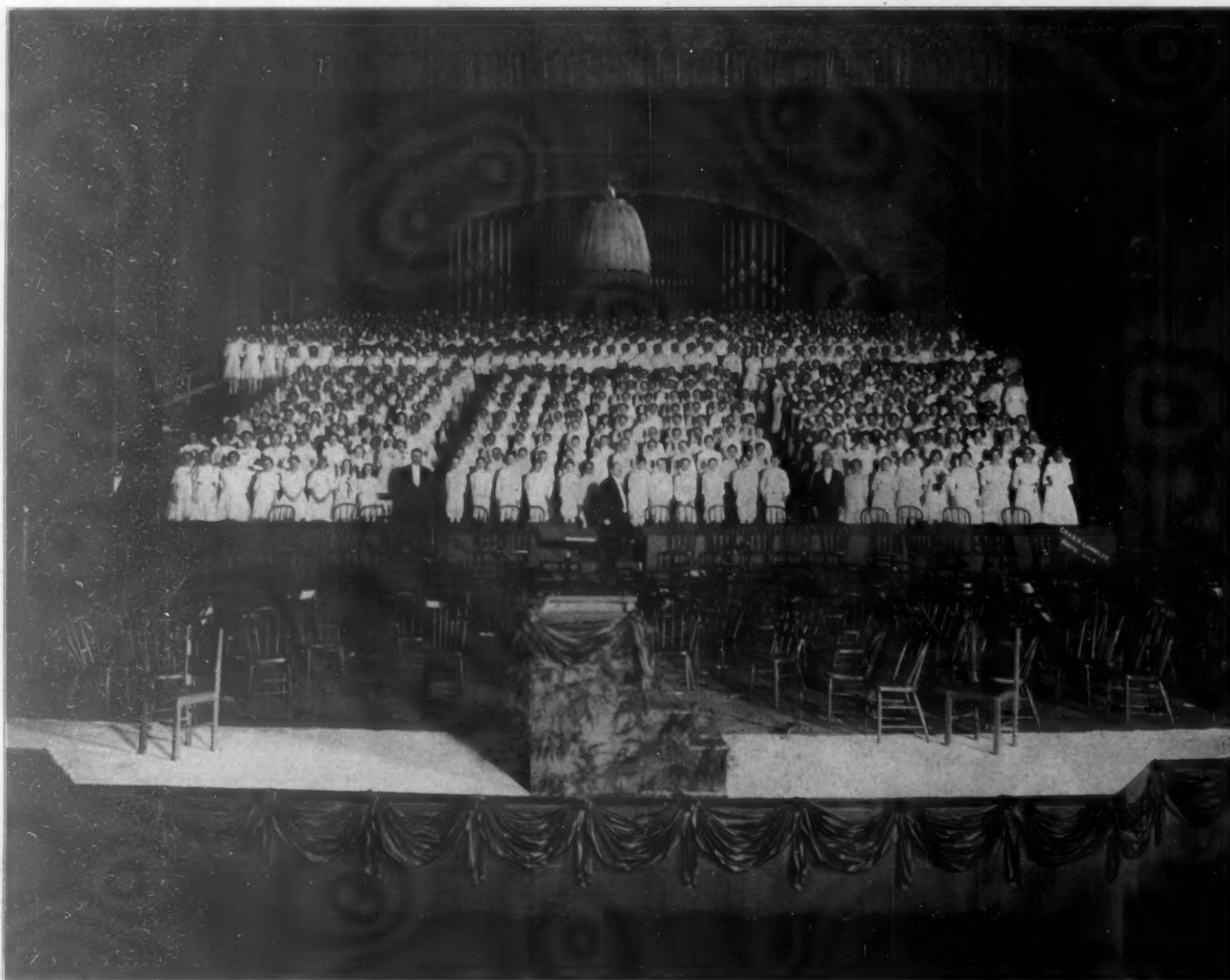
DUTTLINGER

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paused longer to acknowledge the applause of these appreciative little hearers than she did of their elders.

And, in speaking of that great artist's singing, words again fail, since before all else comes the spirit of warm human loveableness, sympathy and an all encompassing



CHILDREN'S CHORUS OF 700 WHICH PARTICIPATED WITH SUCH SIGNAL SUCCESS IN THE CINCINNATI MAY FESTIVAL.
Frank Van der Stucken in the center, Mr. Hartrell on the left and Mr. Aiken on the right.

sessing the voice, musical insight and natural qualification for interpreting such parts, Mr. Whitehill is so thoroughly schooled that every musical phrase sung by him becomes like an eloquently turned period, thus giving still greater point to the text. In this way the solo ending "A miracle divine is she, my lady!" came forth with an enchanting tenderness and vocal beauty that aroused a perfect furore, but then, as this was only one of the many splendid illustrations of his work throughout, it would be needless to enter into greater detail when this gives the story of the entire performance.

The part allotted the soprano was all too short for the lovely voice of Madame Rider-Kelsey, but she made the most of it, singing with the habitual gracious dignity of expression all her own. The résumé of this performance, however, would hardly be complete without reference to the artistic work of Lillian Tyler Plogstedt, a local musician, who presided at the piano; Concertmaster Lotz, of the orchestra, who played such an excellent obligato to Mr. Whitehill's solo, and the beautifully rendered oboe solo by Mr. Bartel, also a member of the orchestra.

Superb, and then again superb, was the singing of the children's chorus of 700 voices, in the Benoit cantata. How the youngsters revelled in the music! How they sung it (all from memory, too), with a conscious joy baffling all description. Cincinnati may well feel that their great May Festival with all its attendant history is established on a rocklike musical foundation with such a chorus to draw upon for support.

Displaying his usual characteristic modesty Mr. van der Stucken gave Alfred Hartzell, who drilled the children so efficiently, and Walter Aiken, supervisor of music in the public schools, all the credit for this magnificent display of singing, and both gentlemen were called forth again and again in acknowledgment of the thunderous applause rewarding their efforts.

A stirring rendering of Van der Stucken's "Pax Triumphans," with its noble musical themes in veriest accord with the title, and the great chorus of children again at the close, brought this concert to a brilliant conclusion.

Saturday afternoon's concert was devoted entirely to excerpts from Wagner with Madame Gadske, Riccardo Martin and Herbert Witherspoon as the soloists, and Frederick Stock, conductor, in the appended program:

Parsifal, Prelude.
Lohengrin, Lohengrin's Story of the Grail.
Riccardo Martin.
Tristan and Isolde, Prelude and Final Scene.
Johanna Gadske.
The Valkyrie, Wotan's Farewell and Magic Fire Scene.
Herbert Witherspoon.
The Dawn of Day.
Duet, Siegfried and Brunnhilde.
Madame Gadske and Mr. Martin.
Siegfried's Rhine Journey.
Siegfried's Death.
Riccardo Martin.
Brunnhilde's Immolation.
Johanna Gadske.

Whether an all Wagner concert with the scenes taken from their logical and scenic setting, be the most interesting form of musical entertainment is a question, but no question can be raised as to the splendid work of all concerned at this concert.

Madame Gadske was in superb voice and sang with a majesty and dramatic fervor that was literally thrilling in the immensity sweep of the emotions portrayed.

Riccardo Martin displayed the lovely vocal timbre and romantic grasp of text in Lohengrin's story, which should ultimately place him among the foremost Wagnerian tenors of the present.

Wotan's "Farewell" was sung by Mr. Witherspoon with splendid authoritativeness and great vocal beauty. An artist of distinction is he, whom it is always a pleasure to hear for the absolute certitude with which he imbues all he essays. An inspired orchestral performance under Mr. Stock gave the artistic finishing touch to the work of the afternoon.

And now came the closing concert of Saturday evening in this week of mammoth musical joys, when the Berlioz "Requiem Mass" enlisted the adult chorus and augmented orchestra under Van der Stucken, with Bonci as soloist, for the opening of the program, and the appended numbers formed the close:

Overture, The Springtime of Love.....George Schumann
Aria, Sky and Sea, Le Giocondo.....Puccini
Alessandro Bonci.
The Mastersingers of Nuremberg.....Wagner
Scenes from the Third Act.
Prelude Quintet.
Dance of the Apprentices and Procession of the Mastersingers.
Chorus: Awake, Prize Song and Finale.
Eva.....Madame Rider-Kelsey
Magdalena.....Christine Miller
Walter.....Alessandro Bonci
David.....Elison Van Hoose
Pogner.....Herbert Witherspoon
Hans Sachs.....Clarence Whitehill
Mastersingers:
John A. Hoffman.....Douglas Powell.
Walter T. Vaughn.....Robert J. Thuman,

Horace Motteram,
John O'Connor,

Hermann Gantvoort,
William Scully,
Aloys Bartschmidt.

Again did Van der Stucken display his enormous resourcefulness and iron grasp as a choral conductor, giving this colossal work with a surety and beauty that proved his individual hold over each one of the singers. Here, too, the solo chorus proved its extreme artistic worth by giving a memorable rendering of the "Quaerens Me," while the sustained singing of the larger chorus, and the infinite variety of tonal coloring obtained made this body seem as one well trained individual rather than several hundred singers combined. And just because of this splendid material, why do Cincinnati wait for the great choral outpouring of their biennial festival; why not use this body of singers in one or more annual performances of some choral masterpiece? The interest would surely



CHRISTINE MILLER.

be quickened and the appetite growing by feeding would undoubtedly bring greater results through the continued stimulation of this choral spirit.

Bonci, in splendid voice, sang the "Sanctus" with beautiful tenderness of feeling and expression, and later gave such a magnificent rendering of the "Ciel e Mar" that he literally swept the audience off its feet. Again and again was he forced to return, but the no encore rule was faithfully observed, and his admirers were forced to content themselves with his additional appearance in "The Mastersingers," which earned him still more enthusiasm.

Mr. Whitehill gave a fine rendering of the Hans Sachs monologue, Madame Rider-Kelsey was equally successful as Eva, and Christine Miller, Herbert Witherspoon, and Elison van Hoose did well with their short solos. The chorus of the Mastersingers was a splendid achievement in itself, and, all told, the entire program, and the way it was given formed a truly fitting close to the great festival.

Financially, the outcome of this event could hardly have been better, since with an enormous outlay of \$50,000 for expenditure the income reached \$57,000, and hundreds of disappointed people were turned away at each concert for lack of seating capacity, standing being rigidly prohibited by the authorities.

With such a precedent to build upon it only requires the harmonious working of all forces to bring about conditions whereby Cincinnati's musical ideals and achievements will rank second to none anywhere. Pax Triumphans!

CINCINNATI SCINTILLATIONS.

Of the many social events inaugurated in honor of this festive occasion, none exceeded in brilliancy the supper given in honor of President Taft, at the Queen City Club, by Mr. and Mrs. Lawrence Maxwell, following the opening concert Tuesday evening. Among those invited to be present were: Governor and Mrs. Harmon, Mr. and Mrs. C. P. Taft, Mr. and Mrs. Bellamy Storer, the Comtesse de Chambrun, Judge and Mrs. Warrington, Judge and Mrs. Hollister, J. G. Schmidlapp, Mrs. Bowler, Mrs. Longworth, Senator and Mrs. Foraker, Mrs. Charles Anderson, Mr. and Mrs. Michael M. Shoemaker, A. Clifford Shinkle, Mr. and Mrs. Lee Addison Ault, Dr. and Mrs. C. R. Holmes, Mr. and Mrs. William Milbury Greene, Mr. and Mrs. Clifford B. Wright, Mr. and Mrs. W. S.

Rowe, Mr. Van der Stucken, Mr. Stock, Mr. and Mrs. Joseph S. Graydon, Mr. and Mrs. Horace Schmidlapp, C. D. Hilles, of Washington, D. C.; Madame Gadske, Mr. and Mrs. George B. Rose, of Little Rock, Ark.; Mr. and Mrs. James Parmelee, of Washington; Madame Schumann-Heink and Major Rhodes, military aide to the President.

The Cincinnati Symphony Orchestra Association offices, in the Union Trust Building, formed the strong magnet which drew to them many of the musical managers in town for the festival. Oscar Hatch Hawley, the orchestra's genial manager, found time to preside over endless solemn conclaves, regarding coming musical events, with no diminution of his usual courteous zeal.

Irreverent whisper overheard at the President's entrance in his box: "Mr. Taft has some misplacement, hasn't he?"

Mrs. Herman Lewis, Manager Hanson's able assistant; Mr. Adams, of the Wolfsohn Bureau, and Charles L. Wagner, the meteoric associate manager with R. E. Johnston, all made the Sinton Hotel their headquarters throughout the festival.

Two modest artists deserving a special word of commendation are Concertmaster Lotz, of the Chicago Symphony Orchestra, who played a beautiful obligato for one of Madame Schumann-Heink's songs, and also rendered the solo in Strauss' "Heldenleben" with artistic finish, and to Bruno Steindel, first cellist of the organization, for his soulful playing of the lovely introductory phrases to Elijah's air, "It Is Enough."

Credited to the clever partner of Mr. Van Hoose's joys and sorrows: "So tired am I of traveling and living in a trunk, that I shall get me a modest covering of feathers and do away with the endless packing and unpacking." How many successful artists' wives echo these sentiments? Don't all speak at once!

Clara Baur, the able directress of the Cincinnati Conservatory of Music, and her two nieces were among the charming groups noted in the promenade during the intermissions of the concerts.

In the interim between promenading the lobby of the Sinton, making himself agreeable to the many members of the fair sex, whom he calls his friends, and having a good time in general, Charles L. Wagner slipped quietly down to Danville, Ky., and captured the entire music course of that city, giving them Alice Nielsen, Riccardo Martin, Leopold Godowsky and Kocian, each in individual recital.

Among the large Cleveland contingent present at the festival were noted Alice Seabury Ford, the well known soprano; Mrs. Walter White, Mrs. Charles Norton, president of the Fortnightly Club of that city; Adella Prentiss Hughes, successful local manager; Katherine Pike, pianist and artist-pupil of Wilson G. Smith; Raymond M. O'Neil, the rising young musical journalist and critic for the Cleveland Leader and News, and Elmer Pepper, the vocal teacher.

From Dayton, Ohio, came Arthur Tebbs, supervisor of music in the public schools, accompanied by Mrs. Tebbs, bringing with them a party of 160 people, for the opening concert Tuesday evening.

A. F. Thiele, successful local manager of that city, was also an interested festival visitor.

The announcement of the coming marriage of J. Herman Thuman, of the Cincinnati Enquirer, to Mary Conrey, soprano of Christ Church, following in the wake of his brilliant efforts in behalf of the May Festival, adds special interest to this romantic event. Following their marriage, the young couple will sail for Europe on the President Lincoln, on June 8, to be gone until September.

Herbert Witherspoon and Clarence Whitehill, in the ordinary course of events "deadly rivals," were the observed of all observers, being well high inseparable during the entire week.

Hurry for the kiddies! GERTRUDE F. COWEN.

Pictures Delayed in Mail.

Owing to an unaccountable delay of mail, the pictures of prominent Cincinnati musicians that were to have been used for this issue, did not come in time to be inserted. They will, however, appear next week under a special heading.

ILLINOIS MUSIC TEACHERS' ASSOCIATION CONVENTION.

STREATOR, Ill., May 11, 1912.

The twenty-fourth convention of the Illinois Music Teachers' Association occurred at Streator, Ill., May 7, 8, 9 and 10. The first program was given on Tuesday afternoon, May 7, when Arthur Dunham, the well known Chicago organist, played Bach's prelude and fugue in G minor; Rachmaninoff's "Melodie" in E; Widor's scherzo (fourth symphony), and a group by Dubois, including "Chant Pastoral" and "Alleluia." The same evening Marion Green, basso, of Chicago, and Guy Woodard, head of the violin department of the Bush Temple Conservatory, were heard; the former in "Berceuse," from Charpentier's "Louise," in a group of songs by Haydn, in "The Legend of the Sage," by Massenet; "The Drinking Song," from Pitt's "Paola and Francesca," and in an English group by Bantock, Scott, Coleridge-Taylor and Goodhart. Mr. Woodard played "La Folia," by Corelli; "Farfalla," by Sauret, and a group by Bach.

Wednesday morning, May 8, the convention officially opened with the president's address, followed by a paper on violin by Guy Woodard. Several other papers were read on different musical topics, and in the afternoon Allen Spencer, pianist and instructor at the American Conservatory, played selections by Brahms, Beethoven, Oldberg, Debussy, Albeniz and Liszt. Wednesday evening, John B. Miller, the noted Chicago tenor, sang two groups of songs made up of selections by Robert H. Just, Bizet, Eugen D'Albert, Gene Branscome and Walter Rummel.

Thursday morning, May 9, several papers were read, among them being an interesting one by Kenneth M. Bradley, the efficient director of the Bush Temple Conservatory, who spoke eloquently, his subject being "The Neglected Public." The same morning a business meeting was called, followed by the nomination of officers. The Thursday afternoon program was made up of artists, who, for the most part, had journeyed from Chicago, and the works heard consisted of selections by Chopin, Liza Lehmann, Vieuxtemps, Monsigny, Kreisler, Saint-Saëns, Arensky, Tchaikowsky, Liszt, Charpentier and Richard Strauss. Rose Lutiger Gannon, contralto, met with great success at the Thursday evening concert, singing the aria "Psyche," by Paladilhe; Massenet's "Serenade du Passant," Foerster's "Der Lenz ist da," Reger's "Midst the Quiet of the Woods," Fox's "Foggy Dew," Lohr's "Soft Ways," and Huhn's "How Many Thousand Years Ago."

Friday morning, May 10, a clever paper was read by Emil Liebling, the witty Chicago pianist and pedagogue, who interested his hearers by his knowledge of "The Present Conditions of Piano Teaching in America." Fri-

ture to "Donna Diana," which was followed by Tchaikowsky's symphony, No. 5. Emil Oberhoffer has a right to be proud of his orchestra; likewise the Minneapolis contingent can well be pleased to have at its head such a master of the baton as Oberhoffer. Under his guidance the Northwest has reached a prominent place in the musical world, and wherever its orchestra has appeared the success has been as spontaneous as deserved. In Streator, the general rule of its triumph was again in evidence and the generous plaudits which greeted the leader were tokens of the



EMIL LIEBLING.

appreciation in which the Minneapolis Orchestra is held in Illinois. Lucille Stevenson, the Chicago soprano, who for the third time has been engaged as soloist, was heard in Georg Schumann's "Dance of Nymphs and Satyrs" and "Ave Maria," from the "Cross of Fire," a song in which she won overwhelming success in New York when appearing with the same orchestra at Carnegie Hall. What was then said in THE MUSICAL COURIER could be literally repeated, as well as the laudable reviews of the New York dailies as she sang deliciously, her voice ringing true and the singer disclosing musicianship in the rendition of her arias, beside a voice of large proportion and agreeable timbre. The last soloist of the afternoon, Emil Liebling, pianist, played the Beethoven-Liszt fantasia, "Ruins of Athens." The name of Liebling is known in this and other countries from the



ADOLF WEIDIG.

Of late Mr. Liebling is heard too seldom to please his colleagues, friends and army of pupils, many of whom have entered successfully the musical world well fitted for their work after completing their course of study under the master.

To review his playing with the Minneapolis Orchestra is deemed unnecessary, since Mr. Liebling played as well as of yore and all the superlatives which have been used in the last twenty years concerning his work could be repeated here and even more emphatic adjectives added. The orchestra concluded the afternoon's concert with the suite for orchestra by MacDowell. At the evening concert the soloists with the Minneapolis Symphony Orchestra were Richard Czerwonky, violinist; Della Thal, pianist; Horatio Connell, baritone; Lucille Stevenson, soprano, and Genevieve Wheat, contralto. The orchestra, under the direction of Adolf Weidig, the noted composer and instructor at the American Conservatory of Music, was heard in his "Two Episodes," "Scherzo" and "Liebesglueck." Mr. Weidig's compositions were well played and likewise received by the Streator hearers. The compositions are in Mr. Weidig's best vein. Della Thal, pianist, chose the MacDowell concerto for piano and orchestra in D minor. Miss Thal is another Chicago artist who is heard in town too seldom, though outside of this community she is in great demand. This artist, a deep student and also a conscientious interpreter, has made big strides in her art since last heard in public. She draws from the piano a tone of great beauty, limpid as clear water and as velvety as an American Beauty. Her runs are clear, her interpretation original, yet concise, and in the MacDowell concerto he had many opportunities to display those varied attributes of her art to such splendid effect as to make her work conspicuous among artists of greater years and even of greater repute. She was one of the stars of the convention, and shone brilliantly in the galaxy of artists brought for this occasion to Streator from Chicago. Mr. Czerwonky played his own "American" fantasia, a piece which does not enrich the violin literature even when played as well as Mr. Czerwonky gave it for a Streator audience. Horatio Connell, one of the soloists in the second part of the program, gave good support in singing Grieg's dramatic cantata, "Olaf Trygvasson," which concluded most auspiciously the I. M. T. A. convention for the year 1912.

The president for next season is Adolf Weidig, of Chicago, and Charles Sindlinger, of Chicago, will be the chairman of the program committee. The convention next season, which will mark the quarter century existence of the I. M. T. A., will be given with greater impetus than the one which has just closed. The teachers forming the convention are to be highly congratulated for having elected Adolf Weidig, a composer of merit, a talented



HORATIO CONNELL.

day afternoon, May 10, the Minneapolis Symphony Orchestra with Lucille Stevenson, soprano; Joseph Schenke, tenor, and Emil Liebling, pianist, as soloists, furnished an interesting program, which opened with Reznicek's over-



LUCILLE STEVENSON.

largest cities to the most humble village, and especially in the pianistic field of this country does the name of Emil Liebling stand for a great virtuoso and music pedagogue. Visiting instructor in many colleges, convents and other Catholic organizations, Liebling has for many years been regarded as the head of his profession among piano teachers in the Middle West, and this distinguished honor was accorded this artist only after having won meritorious success at many concerts, recitals and private functions.



EMIL OBERHOFFER,
Conductor Minneapolis Symphony Orchestra.

musician and an excellent teacher. Reports have been current all through the winter that a topic of a certain nature would be approached, but it was much ado about nothing and the subject was omitted. The ex-president

of the convention told the writer that a friendly feeling toward every one was one reason for the success of the 1912 convention.

Among the delegation of musicians from Chicago may be mentioned Dr. Perkins, John J. Hattstaedt, Alfred Williams, Celene Loveland, Edgar A. Nelson and wife, and many others, who completely filled the First Methodist Church, where the concerts took place.

RENE DEVRIES.

Mary Cracroft Plays on Ship.

Mary Cracroft, the English pianist, returning to Europe on the steamer Moltke after a tour in Canada, organized a concert for the benefit of the widows and children of the steerage passengers and seamen lost on the Titanic. She was assisted by three amateurs on board: Phyllis Cartwright in songs, Callista O'Neill in recitations and John Moss in humorous selections. Miss Cracroft received many compliments upon her playing and over \$200 was raised. Following was the program:

Piano solos—
Prelude in C sharp minor, op. 3.....Rachmaninoff
St. Francis of Assisi Preaching to the Birds.....Liszt
Gardens in Rain.....Debussy
Scherzo in B flat minor.....Chopin
Songs—
Chanson de l'Adieu.....Tosti
Un Rien.....d'Hardelot
Ouvre tes deux bleus.....Massenet
Recitations—
It Was a Lover and His Lass.....Shakespeare
Dream-Pedlary.....Beddoes
The Pleasant Tale of How and Why the Kewpies
Taught Our Dot to Fly.....Rose O'Neill
Songs—
I Know a Lovely Garden.....d'Hardelot
I Hear You Calling Me.....Charles Marshall
Little Gray Home in the West.....Hermann Lohr
Humorous tales, selected.
Piano solos—
Caucou.....Daquin
Valse from the ballet Egyptian Night.....Arensky

"Let Them Suffer! The Men Have To!"

The keen wit and charming personality of Mrs. Claude Cunningham, affectionately known to members of the musical profession as "Little Mrs. Cunningham," were thoroughly enjoyed at the Springfield (Mass.) Festival, May 10 and 11, where her presence added much interest to that important element of every festival, the social side. This is the first series of concerts Mrs. Cunningham has been able to attend since her recent serious illness. Two luncheons and a dinner party were given in her honor, at one of which she was asked if she believed in Woman's Suffrage. Her instant reply was, "Of course I do! Let them suffer; the men have to!"

Cadman with Manager Johnston.

Charles Wakefield Cadman, composer-pianist, in joint concert and recital with well known singers, and playing his own compositions, is the attractive announcement made by Manager R. E. Johnston for next season. Associate Manager Charles L. Wagner, who is actively booking Mr. Cadman, speaks most enthusiastically of the eagerness with which all musical organizations grasp at this opportunity to engage the gifted young composer who has made so brilliant a career in such a short space of time.

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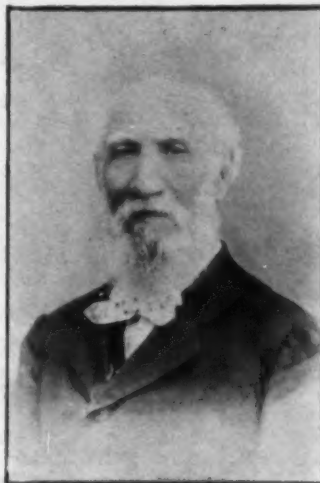
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OBITUARY

Giovanni Sulli.

Giovanni Sulli, father of Giorgio M. Sulli, the maestro, died Sunday, May 5, at the home of his son in New Rochelle. The deceased was eighty-six years old, and in his death another of the notable figures of the Italian rebellion has passed away. Giovanni Sulli was born in Piana, near Palermo, Sicily, July 13, 1826; it was about in that period of Italian history that the sunny peninsula was called "the land of death." At the age of twenty-two Giovanni Sulli joined the adversaries of the "Bomba King" of hated memory. Sulli took an active part in the war of 1848, joining the Sicilian volunteers, who marched out to battle under the flag of Carlo Alberto against the Austrians. When Sulli returned to Sicily he spent seven years eluding the spies of the Bourbon government; three times condemned to be shot for political reasons, he escaped each time by a miracle, as it were.

In 1860 Giovanni Sulli again was numbered with the patriots struggling in the revolution to bring peace and



GIOVANNI SULLI

unity to the Italian states. When Garibaldi landed at Marsala, Sulli with his followers marched to meet the great Italian leader, but was captured by Parco. On Garibaldi's victorious entrance into Palermo, Sulli was exchanged for several prisoners, and he soon became one of the officers of Garibaldi's camp. In the same year he was made lieutenant of the sharpshooters and he received a number of medals testifying to his military valor.

Later on Sulli retired from the life of a soldier to study law, and in this field he won exceptional success; when he retired he was pensioned by the Government.

The late Signor Sulli was a thirty-three degree Mason; he was also decorated with the ninety-ninth degree of

Egypt, becoming a grand Patriarch of the order. Among the effects left by Giovanni Sulli is a diploma of the year 1848, a rare document in the Masonic fraternity; he had other valuable papers, but destroyed them for fear of persecution.

Edward Downing.

Edward Downing, an organist, residing at 634 Elm street, Arlington, a suburb of Newark, N. J., was run over and killed by a trolley car in Kearny (another section of the New Jersey metropolis), Saturday evening, May 11. Mr. Downing had just left the First Baptist Church, where he conducted the rehearsal.

Mr. Downing was thirty years old, and besides his music, he held connections with a business firm of New York.

Sarah Nielsen.

Sarah Nielsen, mother of Alice Nielsen, the prima donna, died at her home, 581 Eastern Parkway, Brooklyn, New York, May 11. Of Irish descent, Mrs. Nielsen was widowed when her daughter Alice, the youngest of five children, was but a babe in arms. Mr. Nielsen fought with great bravery in the Union army during the Civil War and was severely wounded.

Titanic Fund Benefit in Calgary.

CALGARY, Canada, May 8, 1912.

Pupils of Madame Ellis Browne and Frank Wrigley united in a concert at Shriner's Hall, Thursday, May 2, in aid of the Mansion House Fund for the widows of the recent Titanic disaster. While the concert was free to the public a collection was taken up, and this netted quite a snug sum for the worthy cause. The pianists who played were Gladys Walker, Helen Dodda, Margaretta Williams, Georgia Becher, Maimie McKinnon, Vera Ings, W. D. Heald, Miss Legate. The vocalists were Miss Glanville, Vera Harrison, Edgar Green, Mrs. Gunn, Elsie Dowler, Gladys Edwards, Miss Macdonald and George Brockbank. The music was from the works of Beethoven, Chopin, Sibelius, Chaminade, Rachmaninoff, Lehmann, German, Cowen, Ambrose Thomas, Clay, Allitsen, Maude Valerie White, Seeling and Michael Costa.

The concert closed with the national anthem, "God Save the King."

University of Michigan Festival.

A handsome prospectus gives notice of the nineteenth annual May Festival of the University of Michigan, to be held in University Hall, Ann Arbor, Mich., May 15, 16, 17 and 18, 1912. Among the fine illustrations in the booklet are those of Franz Liszt, Johannes Brahms, Fred Stock and Albert A. Stanley, conductors, and the following assisting artists: Nevada van der Veer, Reed Miller, Herbert Witherspoon, Florence Hinkle, Alma Gluck, Llewellyn L. Renwick, Ellison van Hoose, Florence Mulford, and Marion Green. The programs include a performance of Elgar's "The Dream of Gerontius," a concert performance of "Samson and Delilah," a symphony concert, a miscellaneous concert and an organ recital. The seat sale has been very satisfactory, and judging from the enthusiasm shown in advance of the opening of the festival notable results should be achieved.

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MADAME

PHILADELPHIA

PHILADELPHIA, Pa., May 10, 1912.

The Leschetizky School of Piano Playing, Harold Nason, director, gave its annual concert Monday afternoon, May 6, at the Acorn Club. The program follows: Piano quartet, overture, "Fingal's Cave" (Mendelssohn), Mrs. Charles Randolph Wood, Edna A. Jones, Mrs. John K. Mitchell, 3d, and Mrs. A. J. Dallas Dixon; romance in D flat (Sibelius), "Air de Ballet," G minor (Moszkowski), Mrs. Charles Randolph Wood, Edna A. Jones, Mrs. John K. Mitchell, 3d, and Mrs. A. J. Dallas Dixon; romance in D flat (Sibelius), "Air de Ballet," G minor (Moszkowski), Edna A. Jones; "Wedding Day" (Grieg), "Jeu des Ondes" (Leschetizky), Lotta L. Young; baritone solos, "Rose of My Heart" (Logan), "Sognai" (Schia), Horace Hood, pupil of William Warren Shaw; "Twelfth Rhapsody" (Liszt), Mary D. Vennum; nocturne in D flat (for left hand alone), (Scriabine), Catharine F. Zieber; concerto (Grieg), orchestral part on second piano, Daphné Edwards; soprano solos, "Widmung" (Franz), "Ecstasy" (Rummel), Sara Goody, pupil of Ella Day Blair; "Pres du Berceau" (Moszkowski), novelette in F major (Schumann), Anna Law; fantasia in F minor (Chopin), Isadore Cropsey; etude in G flat (Karpow), scherzo, valse (Nason), Edythe Shaw; tenor solos, "Drei Wanderer" (Herrmann), "Konn Wir Wandeln" (Cornelius), Philip Warren Cooke, pupil of William Warren Shaw; berceuse (Iljinski), mazurka in C minor (Botowski), Martin Lisan; "Magic Fire Music," from "Die Walküre" (Wagner), Martha Why; piano quartet, "Heroic March" (Saint-Saëns), William T. Harris, Elizabeth Hall, Mrs. Lafayette Lentz, Jr., and Mrs. W. K. Townsend. The clubrooms were filled with the many friends of the class, and each number was rendered with such individual artistic distinction that highest praise is due the school of piano playing and Mr. Nason's corps of teachers. In every way the occasion was memorable.

The Camden Choral Society gave its annual music festival in the Temple Theater, Camden, N. J., Monday and Tuesday evenings, May 7 and 8. The conductor was George W. Wentling, and soloists were: Florence Hinkle, soprano; Henry B. Gurney, tenor; F. Willard Coonman, baritone, accompanied by the Philadelphia Orchestra under the direction of C. Stanley Mackey. "The Mermaid," a cantata by Daniel Atterborn and Julian Edwards, and Gounod's "Faust," arranged for concert performance, were the selections given. The chorus, numbering 125, did excellent work, reflecting great credit upon Mr. Wentling's conducting and judgment in selections. The soloists were in good voice and did much to make the festival successful. The crowded houses at both performances, and the enthusiasm with which chorus and artists were received, were gratifying evidence of the interest the promoters of the organization have aroused. So far the organization has been entirely self supporting.

At the May Music Festival, which is annually given by the Handel Society of Ursinus College, Collegeville, Pa., several Philadelphia artists took leading parts. Thursday evening the "Golden Legend" was given with Miss Brodbeck, soprano; Evelyn Carbutt, contralto (both pupils of Perley Dunn Aldrich); Nicholas Douthy, tenor, and Perley Dunn Aldrich, baritone. Friday afternoon the same artists gave a recital, and on Friday evening the "Children's Crusade," with the following artists, was presented: Edna Showalter, soprano, of New York, was summoned by telegraph to substitute for Miss Hinkle, who had missed railroad connections; Miss Brodbeck, soprano; Nicholas Douthy, tenor, and Perley Dunn Aldrich, baritone. The festival scheme was further extended by two concerts at Schwenksville—an artists' recital on Saturday afternoon and a second performance of the "Golden Legend" on Saturday evening, with Miss Hinkle in the soprano role. Musical Director John M. Jolla conducts chorals in both places which unite for these festival concerts. Stanley Muschamp was accompanist.

Florence Edna Smith, soprano, and active member of the Matinee Musical Club, sails for Berlin the first week in June to spend several months studying with Frank King Clark, the celebrated teacher of singing.

Maurits Leefson, pianist, and Henry Such, violinist, will give a recital on Thursday, May 16, by request, at Lebanon, Pa. An excellent program has been prepared.

Louis Sobelman, violinist, gave the following program in Griffith Hall on Friday evening, May 3, Charles Westel, pianist, assisting:

Sonata in E major, No. 2.....Handel
Zigeunerweisen.....Sarasate
Concerto.....Mendelssohn
Humoresque.....Dvorak
Capriccio.....Mendelssohn

Melody, G minor.....Sobelman

Dance Tzigane.....Nachez

Mr. Sobelman gave great pleasure in his rendering of his numbers, and especially his own composition. "The Melody," is charming and something to anticipate on any program.

Pauline Smith, teacher of singing and soloist, studio in Baker Building, will, owing to the request for her time, keep her class until June 15, after which she will fill some engagements in the West and take her vacation late in the summer.

JENNIE LAMSON.

WASHINGTON MUSIC.

THE KENESAW APARTMENT,
WASHINGTON, D. C., May 10, 1912.

Washington's musical season has practically closed with a grand flourish, the most important events being the recital by Philip Spooner at the Play House; the recital by Gertrude Schwennecke and Lillian Melovich, when they had the assistance of Helen Donohue DeYo, soprano; and the recitals at the New Willard by the Monday Morning Club and the Rubinstein Club, both directed by Mrs. A. M. Blair. The only coming event of importance, of which the writer has heard, is the trial for a teacher's certificate by an advanced pupil of Marie von Unschulde, which will occur on the evening of May 24.

Philip Loring Spooner, son of ex-Senator Spooner, of Wisconsin, gave a most artistic song recital Monday, May 6, at the Play House in N street. A large and fashionable audience was present to greet the young singer, he being well known to most of those present. Details of the program will be found under a separate heading in this week's issue of THE MUSICAL COURIER.

The Monday Morning Music Club gave its last concert on Monday evening, May 6, in the Red Ballroom at the New Willard. The removal to New York of Mrs. A. M. Blair, director, may cause this representative woman's musical club to disband. The assisting soloists were: Helen Donohue DeYo, soprano; Mrs. William T. Reed, contralto, and that most satisfying accompanist, Lucy Brickenstein, at the piano. Mrs. DeYo's number was "Plus Grand Dans Son Obscurité," Gounod, which so delighted those present that she was obliged to respond with encores; Woodman's "Birthday Song," and Cowen's "Snowflakes." Mrs. DeYo's subtle interpretations are a delight, while her voice is always absolutely pure. Mrs. William T. Reed, contralto soloist in one of Washington's leading churches, sang "Taspetto," by Guilio Alvary, in fine voice and full appreciation of the demands of the song. Her accompanist was Louis J. Potter, a medalist pupils of Madame von Unschulde. The club sang in a manner that did honor to its handsome and enthusiastic director, Mrs. Blair. The incidental solos were sung by Mrs. Elliot Woods and Mrs. John L. Edwards, both ladies having good soprano voices. It will be a great pity if this club disbands, as rumored.

Tuesday, May 8, in the New Willard Ballroom, the Rubinstein Club gave its recital before several hundred guests. Lucy Marsh, of New York, was soloist, and displayed a pleasing lyric soprano. The accompaniments were played by Mrs. W. W. Burdette in much sympathy with the singers. It is Mrs. Blair's intention, it is understood, to make a weekly trip from New York to Washington next winter to direct this club.

Katherine McNeil, one of Washington's young and gifted pianists, is at home for a few weeks' rest and preparation for a three year sojourn abroad. Miss McNeil has spent the past winter in Philadelphia under the tutelage of Leona Grugan.

At the last meeting of the Short Story Club, Louise Corey was soloist and displayed a coloratura voice and good interpretation of her French, Italian and English songs. Miss Corey has studied the past winter with Oscar Saenger in New York.

The Washington Opera Chorus, under the direction of De Cortez Wolfungen, presented the opera "Faust" in concert form. The individual singing and performance of the principals, Henri Scott, basso; Alfred D. Snow, tenor; Helen Warrum, soprano, and Elsie Baker, contralto, were above criticism. Mr. Scott, of the Philadelphia-Chicago Grand Opera Company, was a most satisfying Mephistopheles.

William C. Mills, tenor, recently gave a recital of songs for the benefit of the blind, in the Library of Congress,

which proved most delightful. Marie C. Hauser was at the piano. Mr. Mills has taken up the work of voice teaching and chorus direction with vim and is looking forward eagerly to next season's work. Dick Root.

Titanic Benefit.

April 30, artists from the faculty of the Von Stein Academy of Music, Los Angeles, Cal., presented the following program:

Frühlingsnacht.....Schumann-Liszt
Lillian Adams.
Etude, If I Were a Bird.....Henselt
Octave study, G flat major.....Chopin
Suzette Spangler.
Meditation, from Thaïs.....Massenet
Caprice Viennois.....Fritz Kreisler
Lacey Coe, violin.
Clara Russakov, accompanist.
Rhapsody No. 12.....Liszt
Clara Russakov.
Prologue, Pagliacci.....Leoncavallo
The Forgotten Land.....Harriet Ware
H. D. Mustard, baritone.
Heinrich von Stein at the piano.
Rhapsody No. 2.....Liszt
W. T. Spangler.
Melody.....Hanna Wolff
Humoreske.....Reger
Prelude.....Debussy
T. Frederick Freeman.
Sonata for piano and violin, op. 13.....Grieg
Messrs. Freeman and Coe.

Mrs. Irvine's Last Reception.

At Jessamine Harrison-Irvine's last reception of the season, on May 5, there appeared such well known artists as Luella Bender, Mrs. Marcellus, Willem Durieux, Max Jacobs, Bertram Peacock.

May 17 and 22 Mrs. Irvine will be the pianist with Willem Durieux and Bertram Peacock at the Century Club, Passaic, N. J., and Loomis, N. Y., as well as at private engagements.

Schneider to Summer in Europe.

Karl Schneider, the Philadelphia vocal teacher and conductor, will sail for Italy, May 25, on the Friedrich der Grosse. After a very successful season Mr. and Mrs. Schneider hope to enjoy Italy, the Tyrolean Alps and later on the Wagner festival at Munich. Mr. and Mrs. Schneider will return September 24 and their studio at 1705 Chestnut street, Philadelphia, will be reopened on that date.

Bressler-Gianoli Succumbs After Operation.

A special cablegram to the New York Sun Tuesday, May 14, from Geneva, Switzerland, reports the death of Madame Bressler-Gianoli, who sang at the Manhattan Opera House under Oscar Hammerstein's direction during the season of 1906-1907. The singer died after an operation for appendicitis. She scored her greatest successes in this country as Carmen.

Cecile Behrens at Sorosis.

Cecile M. Behrens, pianist, was soloist at a meeting of the Sorosis, last Monday week, at the Waldorf-Astoria, New York. Her selections were "Au Matin" (Mason), etude, D flat (Liszt), waltz, E minor, and "Variations Brillantes" (Chopin).

Gerard in France.

Frederic Gerard, the American violinist, is concertizing in France; he opened his tour at Rennes on April 29 and played at Versailles on April 30. May 3 Mr. Gerard played in Chateauroux. On June 14 he will give his concert in Paris.

Coblentz Culture.

At the People's Symphony Concerts, April 30, the "Leonora III" overture and Beethoven's ninth symphony were produced; at the Opera House, next night, Nicolai's "Merry Wives of Windsor."

Musical Sailings.

Madame Nordica, Madame Gadske and daughter, Mrs. George R. Sheldon on the Kronprinzessin Cecile of the North German Lloyd, Tuesday, May 14; Max Liebling on the Hamburg, May 15.

Salzedo Sails May 25.

Carlos Salzedo, harpist of the Metropolitan Opera House Orchestra, New York, will sail for Paris on May 25.

Hawley Re-engaged.

Oscar Hatch Hawley has been re-engaged as business manager of the Cincinnati Symphony Orchestra.

Nuremberg's "Nibelungen."

The "Nibelungen" are at present in performance at Nuremberg, Hans Sachs' town.

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Back Pupils Writes.

Enrichetta Onelli, known in private life as Harriett Wiswell O'Neil, writes in part to her teacher, Dudley Buck, as follows:

I opened the season as Antonia in "Contes d'Hoffmann" at Capetown, the only opera I think I have never seen and knew nothing about it. I had a week to learn it and digest it, but I made a hit and have sung it four times since. Then I sang Micaela. They whistled and made an awful noise in the gallery. Well, I nearly passed away for a minute because, as you know, on the continent a whistle means that you are a failure. I thought—heavens was I really as bad as that and then suddenly realized that it was meant for approval. Then I sang "Bohème" and you can see what the papers said. We came up here, Johannesburg, Monday, the 4th. Opened with "Hoffmann" again. Then "Bohème." Then "Carmen." I had much more success here than in Capetown, I think. I am sending you most of the clippings. I knew that you would be glad about Louise. That's for England after our return. I am to do "Butterfly" and "Faust" while here, which is for six weeks. Then we do one week more exactly at Bloemfontein on our way back



ENRICHETTA ONELLI AS MICAELA IN "CARMEN."

to the Cape, when we do two weeks again before sailing for Australia, May 10. Johannesburg is like a big western mining town, six thousand feet high. You may imagine what my poor heart is acting like. It is a great thing that you taught me how to breathe.

Several press notices are herewith appended:

Enrichetta Onelli as Micaela was a winning figure, who went straight to the heart of the audience.—Cape Times, Capetown.

Miss Onelli's sweet voice, with its power of pathetic pleading, makes her an ideal exponent of such parts as Micaela, the simple village girl who pits the puny strength of her love and innocence against all the powers of Carmen's passionate radiance. She won the heart of the house, who would have had her repeat "the prayer."—Cape Argus, Capetown.

Surprisingly sweet and attractive is Enrichetta Onelli as Mimi, the leading female role. Her singing is marked by great delicacy and yet she is capable of notes that would fill a far larger building than the Opera House.—South African Review.

Miss Onelli, who looked the part of the pretty, frail, reformed featured Mimi to perfection, was absolutely delightful. Singing and acting went hand in hand.—Cape Times, Capetown.

It is given to few young singers to earn a popular triumph as Miss Onelli did in the role of Mimi. In the first place she is fortunate in being able to look the part of the girl; her youth was conspicuous as the talent that has marched far ahead of her years. But of even greater moment was it to be able to know the part, and this was a matter of temperament and intuition.—Star, Johannesburg.

Detroit Presents Laurel Wreath to Benham.

During the piano recital which Victor Benham gave at the Church of Our Father in Detroit, Mich., Tuesday night of last week, Homer Warren, in the name of several admirers, presented a laurel wreath to the artist. Mr. Ben-

ham makes his home in Detroit. The program for the recital included the Beethoven sonata, op. 111; a Benham transcription of a Bach toccata; Schumann's "Symphonic" etudes; a group of Chopin numbers; Schubert's "Rosamunde"; the Liszt-Zichy arrangement of the sextet from "Lucia" for left hand, and some marvelous improvisations.

Mr. Benham, it is reported, contemplates a tour in Europe and should he go a number of his advanced pupils are to accompany him.

PITTSBURGH MUSIC.

PITTSBURGH, Pa., May 10, 1912.

Tuesday afternoon, May 7, an artists' recital for President's Day, was given by the Tuesday Musical Club in the auditorium of the Twentieth Century Club. The program was presented by Margaret Horne, violinist, assisted by Adele Reahard, pianist. Miss Horne, who is violin teacher in West Virginia University, at Morgantown, W. Va., is an artist, and it is to be regretted that more is not heard of her. She possesses excellent technic, and an exquisite tone, all of which gives her a grasp on this difficult instrument attained by few. The first number on the program was the suite in D minor, for violin and piano, by Schutt. Miss Reahard played the difficult piano part with the artistic ease which characterizes her playing at all times. Her accompaniments also added much to the enjoyment of Miss Horne's numbers. Romanze, by Max Bruch, and allegretto, by Nardini, followed the suite, and the program closed with a group consisting of "Souvenir," by Drdla; "Rosmarin," by Kreisler, and "Zapateado," by Sarasate. This program by such artists was delightful and especially appropriate for a President's Day.

The first of the James Stephen Martin spring recitals was given at the Rittenhouse, Monday evening, May 6, a capacity crowd attending. The program proved to be one of unusual interest, inasmuch as it consisted entirely of cycles. The first was "Cycle of Life," by Landon Ronald, sung by Mrs. J. C. Orr; second, "Lyrics," from "Sappho," by Mary Turner Salter, sung by Mrs. James E. Patton, and third, was "Three Songs to Odysseus," by Charles Wakefield Cadman, sung by Anna Laura Johnson. Much interest was shown in the Cadman cycle, which is his latest and possibly his most ambitious work. They were well interpreted and beautifully sung by Miss Johnson. The last song in this cycle is specially tuneful and could be used separately in concert to excellent advantage. The program closed with a splendid rendition of "The Persian Garden," by Liza Lehmann, sung by Helen de Arment, soprano; Gertrude Heaps, contralto; Joseph Jenkins, tenor, and J. Roy Dickie, bass. Laura Daphne Hawley and Blanche Sanders Walker, the accompanists, added much to the beauty of the program through their artistic playing. The next recital will be given Monday evening, May 20, in which Mr. and Mrs. Hollis Edison Davenny will appear.

A joint recital by Kubelik and Bonci proved to be a fine drawing card and a large and extremely enthusiastic audience attended. Both artists were at their best and on insistent demand they were forced to respond to several encores. The program closed with the Bach-Gounod's "Ave Maria" with violin obligato, which presented both artists and their accompanists, Ludwig Schwab and Robert Francini. Mr. Francini played the small organ in this number. HOLLIS EDISON DAVENNY.

Carl's New Engagements.

William C. Carl will play the Pan-American organ in Convention Hall, Buffalo, next Sunday for the eighteenth time. Mr. Carl gives the recital by invitation of the City Council Friday afternoon of this week. Mr. Carl will play Handel's concerto for organ with cadenzas by Alexandre Guilman, at the matinee of the Musicians' Club, under the direction of David Bispham, at the New Amsterdam Theater, New York. On May 21 Carl appears at the reception to be tendered the Japanese Ambassador by General and Mrs. Stewart L. Woodford at the Waldorf-Astoria, and then goes West. Mr. Carl will be busy with concerts up to the time of his annual European trip the first of July.

The program of the Buffalo recital follows:

| | |
|----------------------------------|-------------------|
| Symphony in D..... | Guilmant |
| Largo e Maestoso..... | |
| Allegro..... | |
| Reve Angélique..... | Rubinstein |
| Menuet à l'Antico..... | W. C. E. Seeböck |
| Fugue in G major..... | J. S. Bach |
| Allegro from E minor sonata..... | Boslet |
| Andante (Sunrise Symphony)..... | Haydn |
| Scotch Impromptu..... | Lemmens |
| Spring Song..... | Macfarlane |
| Le Vendredi-Saint..... | P. de la Tombelle |
| Pastorale..... | Bonnet |
| Toccata in A major..... | MacMaster |

(Dedicated to Mr. Carl.)

"Dunja" (based on a Gogol novel), with music by Knorr, had its premiere at Frankfurt.



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GREATER NEW YORK

New York, May 13, 1912.

Arthur Claassen's annual pupils' concert, Hotel Astor, May 8, had seventeen numbers on it, all vocal music, consisting of standard songs and arias, sung with excellent style. Following the singing of the Metropolitan Ladies' Trio, Mrs. E. Bloch, who has a good voice, sang songs by Spross and Rogers. Martha Schubert sang "Ah mon fils," her voice giving much future promise. Charlotte Gittermann's wonderfully distinct enunciation, and her dramatic instinct, received due recognition from the musically intelligent audience. Elsa Staiger has a sweet voice and appearance, and the full toned dramatic contralto voice of Eleanor Funk was heard, and admired in Brahms' "Mein Mädel." Emma Rappold has expressive face and voice combined; her singing of Lehmann's "Cuckoo" was much enjoyed. Helen E. Redgrave's clear cut words and rich voice, too, made a hit. Lillian Funk, soprano, is very musical, evinced in Henschel's "Spring"; both sisters have made notable progress during the year since last heard in the same salon. Veronica Provost is a handsome woman and good singer combined, songs by Ronald proving this. Clear and sweet is Mary Petri's soprano organ. Kathryn M. Staats presents a sympathetic appearance and musical nature, so winning admiration. Ella Prentiss Phelps' distinct articulation and refined singing together drew warm applause. Gertrude London has dramatic spirit and strong tones, and got applause in plenty. The quartet from "Rigoletto," brilliantly and expressively sung by Lillian and Eleanor Funk, Henry Weisman and Carl Schlegel, closed the program. All the singers sang from memory. Grace Hitchcock and Elsa Meht were unable to appear, though on the program. Flowers in abundance were presented the singers. The ball room was completely filled. The accompanists played sympathetically.

Dagmar Rubner had these three manuscript soprano songs in the concert of original compositions by students of the art in Columbia University, May 6, at Horace Mann Auditorium:

Souvenir Dagmar de C. Rubner
Illusion Dagmar de C. Rubner
Pierrot Dagmar de C. Rubner
Golden R. Gardner.

"Souvenir" is dedicated to Mary Garden. Of the songs, perhaps "Pierrot" is most pleasing; it is a spirited serenade, and was sung in charming fashion by Miss Gardner. There is prospect of early publication of these songs which displayed uncommon ability as a composer by Miss Rubner, whose reputation as concert pianist is growing rapidly. It will be recalled she played the Tchaikowsky concerto at a Sunday evening concert at the Metropolitan Opera House recently, and elsewhere in this issue of THE MUSICAL COURIER there is mention of her recent recital in Washington, D. C. E. Kilenyi was represented on the program by an overture, played as a piano duet; a romance and menuet from a string quartet, and a string quintet. Fine harmony and expressive music generally characterize the Kilenyi music. He has been awarded the Mosenthal Fellowship. Gladys G. Tallman's "Arabesque" shows talent for composition. The first movement of a sonata by James Balsam sounded elaborate. E. King was represented by a series of three pieces for piano, played by himself. All these students are in the classes under the direct supervision or teaching of Prof. Cornelius Rubner, dean of the department of music.

The Elinor Comstock Music School, 1000 Madison avenue, issued invitations for a recital Wednesday, May 8, the large salons being filled with an audience which was interested all through the elaborate program of piano music. Eleven young pianists played works by Beethoven, Tchaikowsky, Chaminade, Gurlitt, Kullak, MacDowell, Schuett, Mendelssohn, Schumann, Chopin, Rubinstein, Rachmaninoff, Gernsheim and Liszt. In the order of their appearance, here are the names: Ellen Zinsser, Mary Flagler, Grace Dietrich, Louise Schiefflin, Peggy Zinsser, Mary Alexander, Herman Kupfer, Mignon Ford, Gretchen Schmidt, Virginia Leseure and Clara Weiss. These all showed the results of more or less natural talent, developed under the guidance of a capable specialist in piano playing, namely, Miss Comstock. She is not content with obtaining merely technical results, but instills poetry and appreciation of the composer's idea in her pupils; in consequence they give pleasure, no matter whether playing a Gurlitt piece (Louise Schiefflin) or the Liszt concerto in E flat, done by Clara Weiss. Miss Ford, who is the daughter of Mrs. Seabury C. Ford, of Cleveland (the prominent soprano, who, among other things, "created" the soprano part of "In a Persian Garden" in the Metropolitan), is musical, her runs especially clear, with good style.

Miss Leseure has fleet fingers; she struck a tragic spirit in the earnest sounding MacDowell polonaise. Miss Schmidt played with sustained animation and force. Miss Weiss has broad technic, and shone as quite a star pianist.

Katherine Burritt, daughter of William Nelson Burritt and Mrs. Burritt, gave her friends a delightful evening at the Burritt studios, 35 East Thirty-second street, May 9, when she appeared in a program devoted exclusively to well chosen American Indian songs. The three groups, two of which were in English and one in native idiom, were sung from memory. The attractive Indian costume, and the apt prefatory remarks preceding each song, which gave evidence of careful study of the customs of various tribes, assisted materially in the effectiveness of the program. Miss Burritt's voice, a sympathetic, rich contralto, of considerable range and strength, combined with good musical ability, make her a most promising young singer. Following the program, appearing below, a reception was held:

I.

Hymn to the Sun.
The White Dawn Is Stealing.
Festive Sun Dance.
The Great Rain Dance.
The Lover's Flute.
The Blood-red Ring.

II.

Indian songs and chants of various tribes.

III.

Lullabys.
Lover's Wooing.
Bird Dance Song.
Coming of Montezuma.

Christiaan Kriens was soloist at the concert of The Netherlands Club, Terrace Garden, May 4. He played solos by Sarasate, Pierné, and two excerpts from his suite "In Holland," viz., "Evening Sounds" and "Wooden Shoe Dance." With Eleanor Foster Kriens at the piano, Mr. Kriens' playing was tumultuously encored. The suite, it will be recalled, was played complete at a recent Sunday night concert at the Metropolitan Opera House. The high standard of this suite has already brought it to the notice of many famous European orchestras, who have not only played it, but who have taken it into their regular concert repertoires. Among these may be mentioned the Berlin Philharmonic Orchestra, Royal Hague Orchestra by Touche in Paris, the Amsterdam Orchestra, Haarlem (Holland) Orchestra (Mr. Kriens' father is conductor), and the casinos at Biarritz, Parame, Boulogne-sur-Mer, etc. Its initial American performance took place on February 11, when the Metropolitan Opera House Orchestra of ninety-five men, under direction of Josef Pasternack, played it as the principal orchestral novelty in a Sunday night concert, which enlisted the services of such famous artists as Frensdadt, Smirnoff, Rother and Kathleen Parlow, the noted violinist. The performance of the suite on this occasion was received with enthusiastic approval by a huge Metropolitan audience, numbering nearly 5,000 people, and press notices by the most important New York daily papers have since declared it as one of the most attractive and tuneful new works ever heard at these concerts. May 24, Mr. Kriens' star pupil, Caroline Powers, gives a recital in the ball room of Hotel Plaza. In the evening of the same day his quartet gives a concert before the students of Miss Mason's School, Tarrytown. Efreim Zimbalist, violinist, is to play his new "Vilanelle" in London this month.

The fourth and last private concert of the twenty-third season of the Manuscript Society of New York took place May 9 at the National Arts Club, Gramercy Park. Laura Sedgwick Collins, Susannah Macaulay, of New York, and Eleanor Everest Freer, of Chicago, were each represented by songs; Dr. S. N. Penfield by three piano pieces, played by himself; Walter G. Reynolds, of Tacoma, by songs, and John Adam Hugo by two piano pieces, also played by himself. Miss Collins had many warm admirers; Miss Macaulay's songs were finely sung by Victorine Hayes, a girl of beautiful appearance; and the Freer songs displayed the extraordinary gifts of that composer in fresh light. "Sweet and Twenty" is simplicity itself, contravening the idea that Eleanor Everest Freer cannot write simple melody, in square cut rhythm; "She Is Not Fair" is singable and pretty throughout; "The Old Boatman" touches the negro spirit, and made a real hit; "Who Has Robbed the Ocean Cave" is Schubertlike in melody and construction, and a distinguishing element of every song is its piano part, so well suited to the instrument. Had Mrs. Freer willed, she could have become a great composer of piano music, that is evident, for all she writes is extremely "pianistic," what the Germans call

"Klavermässig." Instead, she concentrates on setting standard English poetry to music, an immense undertaking, of which over 130 songs have already appeared. Marguerite Barnes Lovewell, though having only a short time for preparation, sang them from memory, with animated expression and clear enunciation. Mr. Hugo's piano pieces have fluency and a definite something to say, and were played by the composer with effect. The usual large audience attended, and afterward enjoyed the varied refreshments and social hour. It is announced that the society has all debts paid, and a balance in the treasury, with dividends due from the defunct Northern Bank. For the most part the old officers were reelected, as stated elsewhere in this issue of THE MUSICAL COURIER.

The annual meeting of the Musicians' Club, of New York, took place at the rooms, 62 East Forty-fifth street, May 6, President Bispham in the chair. Minutes of the previous meeting were read and approved, following which Treasurer John M. Fulton read a financial statement. Dues received, \$5,091. Restaurant receipts, \$2,597. Dinner receipts (two "Home Dinners"), \$359.50. Various other items bring the receipts up to \$8,073.87. Disbursements amount to \$7,841, leaving \$232 in the treasury. Furnishings, decorations, etc., amount to \$3,302, which approximately represents the sum now owing by the club, although money in bank and rent paid in advance reduce this by about \$1,000. The election passed off quietly, the present board of governors being re-elected, with the following in addition: Messrs. David, Joiner, Pattou and Rensch. There are 763 members in the club. The two Saturday night dances were well attended, the second on May 11 especially, when it was announced that they would be continued until further notice.

The second annual concert of the Von Ende Music School, at Carnegie Chamber Music Hall, May 8, was attended by such numbers that after 8:30 o'clock not a seat was to be had, and many people were turned away. Pupils of Mr. and Mrs. Von Ende, Witke, Stojowski and Parsons took part, Edith Evans playing accompaniments. Following were the violin pupils: Samuel Ollstein, Franklin Holding, Sergei Kotlarsky, Camille Firestone and Harold Micklin. These are the piano pupils: Maximilian Kotlarsky, Joseph Wissow, Maurice Reddermann and Marguerite Bailhe. The voice pupils: Otilie Schillig, Beatrice McCue, Mary E. Ellor. The Von Ende Violin Choir of twenty-five played four times, their principal novelty being Liszt's "Epithalam," composed for the wedding of Edouard Remenyi, father of Mrs. Von Ende. All the soloists did well, especially the violinists Franklin Holding and Sergei Kotlarsky. Mr. Holding played the "Andante and Rondo" from Lalo's "Spanish Symphony" with breadth of tone, fine expression and brilliant technic generally. He created interest at the outset and held it during all his playing, and was repeatedly recalled. The violin choir played with much gusto, accuracy and good ensemble marking everything in their list. In the audience were many who are prominent in various musical walks, such as Walter Bogert, chairman of the program committee, New York State M. T. A.; Frank Ormsby, tenor; Clarence Dickinson, organist and composer; Antonia Sawyer, manager.

The fourth private concert of the orchestra of the Women's Philharmonic Society, Amy Fay, president, at the MacDowell Club May 11, brought together some twenty players, Miss Johnstone, conductor, Clara Kloberg, concertmaster. Mrs. Alvin Hunsicker, soprano, was soloist; the room was crowded and flowers plenty. Following are the names of the active members of this orchestra: Clara Kloberg, concertmaster; Fanny A. Bell, Lois Baer, Mary Buchanan, Hazel Card, Mrs. Harry Cohen, Mrs. Henry L. Clements, Mrs. E. A. Erickson, Miriam Glover, Pearl C. Godfrey, F. Gertrude Harvey, Anna Hogan, Eather Jarvis, Florence L. B. Law, Jeanne Little, Mrs. Edmund Thiele, Olive A. Moore, Charlotte Morse, Mrs. E. A. Naumberg, Kathryn R. Smith, Lillian E. Smith; viola, Lucie E. Neidhardt; cello, Carolyn Neidhardt, Pearl C. Wilson.

Louis Stillman's piano pupils united in a "Sunday Practice Recital" at the Von Ende Music School recently, the following taking part: Beatrice Gerber, Charles Marks, Jr., Julius P. Witmark, Jr., Roxane von Ende, Jessamine Weinberg, Clare Rennie, Beatrice Aronson, Edna Wolff, Elsie Schoolhouse, Lucia Schatz, Sadie Marks, Grace Cohen, Eileen Simmons, Sara Baer, Mrs. P. Klein, Lillian Heidelberg, Ethel Green, Adelice Goldstein, Frank Sheridan, Arthur Friedman. They played works ranging from Bach to Liszt.

Geraldine Holland, pupil of Elizabeth Kelso Patterson, assisted by Emilie Grey, English harpist, and Edith Cline Ford, reader (B. Pinkney Jones, accompanist), gave a recital May 9 at the Patterson residence-studio, 257 West 104th street. She sang songs by Mozart, Gounod and Woodman. Miss Holland has a voice of beautiful quality. She sang the aria from "Nozze de Figaro" in most artistic

manner, shows good breath control and her voice is very even and has good range. She received two encores and the program was a success. The large parlors were crowded. Miss Jones played the accompaniments from memory.

Francis Motley sang the title role in "Don Pasquale" at the annual affair of the Daughters of the Revolution, Brooklyn, May 8. Mr. Motley sings the part with much unction and vivacity. He has been re-engaged at St. Patrick's Roman Catholic Cathedral, Fifth avenue and Fiftieth street.

Edward Strong, tenor, appeared at the Temple Theater, University School of Music, Lincoln, Neb., April 25, singing a program of twenty songs and arias. American composers were well represented, the following names appearing: William G. Hammond, Sidney Homer, Harriet Ware, Edwin Schneider, Mary Turner Salter, Clayton Johns, Charles G. Spross. Mr. Strong was also soloist at the May festival of the Coker College Choral Art Society at Hartsville, Ga. (Carl Jean Tolman, director), with Edith Chapman Gould, Frederick Martin and others. He sang the tenor part in "Una," a cantata by Gaul. "Onaway, Awake," by Coleridge-Taylor, and the solos of "In a Persian Garden" fell to him to interpret. Mr. Strong is always in demand where a tenor of experience is wanted, one who can hold his public, and this is every week in the year.

The Philharmonic Choral Club, Emma W. Hodgkinson, director, gave "Gems of Grand Opera" May 13 at People's Palace, Jersey City. The chorus of women's voices was assisted by Homer N. Bartlett, pianist and composer; Ma-

Marshall's recital (repeated), Manhattan; May 22, Miss Holm's recital, Wissner Hall, Newark; June 6, Second Presbyterian Church, Elizabeth, N. J.; June 12, Misses Pursel and Schwer, Wissner Hall, Newark; during June two chamber music recitals and two summer night concerts. The vocal soloists at these recitals will be Jessie Marshall, Beth Tregaskis, Alice Anthony, Cecilia Schuck, Elsa Goepferich and Selma March, sopranos; Elizabeth Klinkenbeard, Marjorie Mott and Anna Benedict, mezzos and contraltos; Samuel Craig, tenor, and Ernest van Nalts, baritone. The pianists: Gertrude Savage, Alma Holm, Ethel Pursel, Louise Schwer and Myra Colyer Lyle, soloists, assisted by Helen Russell, Sadie Lipson, Mildred Cooper, Mabel Hallis, Walter Bensman and Russell La Bar, ensemble pianists. For cards of invitation and full particulars address the secretary at either school.

Artemisia Bowen gave a series of four musical and dramatic recitals at the Ansonia Hotel this season, under the patronage of Senator Hoke Smith of Georgia, Governor Wilson of New Jersey, Judge Charles W. Dayton, Mrs. William Osgood Field, Mrs. Henry Villard and others. May 7 she gave a song recital in the same place, receiving many compliments for her singing of Millard's "Ave Maria," "Ojala" by Brahms, etc. A letter from her to her teacher, Parson Price, says "I must come to see you, for I owe much to you and I am anxious for a glimpse of you. With best love and a heart full of gratitude, yours sincerely, Artemisia Bowen."

The closing demonstration, Burrows' Primary Music Method, Clara S. Woods, teacher, at 32 Rockland avenue, Park Hill-on-the-Hudson, brought together the following young pupils: Carlos Israels, Frederick W. Brownell, Muriel Lawler, Jeannette Monroe and Dorothy Dudley. They did various work for the audience, such as writing words in given time on the blackboard, writing triads, audition (naming tones played by the teacher and writing the same on the piano), and Dorothy Dudley wrote out the "Circle of Fifths." Then they played pieces by Chittenden, Elhant, Behr and Streabog, all this interesting their hearers intensely. The second portion of the program consisted of piano solos played by Harriet Engel (Brooklyn), Marie Meyer (Park Hill) and Samuel Jacobs (New York). The children have had lessons only six months, but all have made such progress that parents and teacher are mutually gratified. The class meets at the studio of F. W. Riesberg, instructor of advanced pupils. Friday evening, May 17, an invitation recital is to be given by Riesberg pupils at Park Hill Country Club, assisted by the Von Ende Violin Quintet and Harriet Barkley Riesberg, soprano.

The annual meeting and election of officers, American Guild of Organists, is set for tonight, May 15, Hotel Gerard, 123 West Forty-fourth street.

Helen Loos, soprano, pupil of William Nelson Burritt, gave an invitation song recital at the Burritt studios May 14.

Mrs. Audrey L. Clutterbuck, contralto of Park Hill Reformed Church and a pupil of Henrietta Speke-Sceley, was soloist at the concert in aid of the Day Nursery in the Country Club. She has a beautiful voice which shows steady improvement, giving much pleasure to all who hear her.


Virgil Piano Conservatory.

Two Virgil Piano School pupils gave another charming recital last Friday evening at the school, 42 West Seventy-sixth street, New York. Both little girls are but thirteen years old, yet they gave a difficult program with commendable ability.

Marion Blair, a pupil of Mrs. Virgil, opened the program with three modern pieces, of which "The Brook," by MacDowell, was especially well played. Her proficiency in technical work, as shown on the Tek, aroused the interest that these illustrations always do. Among other things she played chromatic scale, hands together, at 604 notes per minute, arpeggios in rotation at 724 notes a minute, and velocity scale at 1,000. As an encore she played the Wollenhaupt etude in A flat, at the Tek and then on the piano. Of her remaining numbers, she performed remarkably the "Gnomesreigen" and "Rondo Capriccioso."

Emma Lipp, pupil of Miss M. E. Parker, displayed sincerity of feeling and natural ability. Her beauty of tone and understanding of the pedals were in evidence in the nocturne and "Love's Greeting." In the polonaise and mazurka she played with good rhythm and smoothness of passage work.

Those who attended this concert and that of the week previous were convinced that the extraordinary proficiency shown on other occasions was not due to accidental gift in one pupil, but has been acquired by faithful observance of the principles of Mrs. Virgil's methods of teaching.



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rie Stoddart, soprano; Rose Bryant, contralto, Archer Leslie Hood, tenor, and Robert Cavendish, bass.

The Pi Tau Kappa Club, founded by pupils of Wesley Weyman, pianist (now concertizing in Europe), had their annual meeting and musicale May 13 at the residence of Claude Maitland Griffith, 44 East Sixty-sixth street. Sara A. Dunn is secretary of the club.

Louis Hintze, violinist, composer and coach, with Ernst Bystrom, pianist, and Sophie B. Clarke, soprano, gave an evening of music April 22 at 15 East Thirty-eighth street. Miss Clarke sang a group of songs by Mr. Hintze, all marked by fluent melody and interesting harmony and form, winning an encore with "The New Born Day." A listener was heard to say that the "music lifted me right up and was a valuable lesson." April 28 Mr. Hintze was a guest at the Funk reception, when he played the Grieg C minor sonata. Mr. Hintze plays a Guarnerius violin, given him a dozen years ago by an admirer in Germany.

Marjorie Mott, contralto, gave a song recital, one of the springtide series by pupils of Louis Arthur Russell, at Assembly Studio, Carnegie Hall, May 3, repeating it May 7 at the College of Music, Newark, N. J. Schumann's "Frauenleben" sung in English, Von Fielitz's "Fair Greta" song cycle, and a group of songs by American composers made up an interesting program, which was heard by a capacity audience. Mr. Russell announces special summer courses for teachers and professional students, a five-day course in July; two daily sessions, two hours each. Other recitals scheduled for the near future are: May 15, Mrs. Marshall's recital, Wissner Hall, Newark; May 19, Mrs.

Publications and Reviews.

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

William Maxwell Music Company, New York.

We call the attention of choirmasters and choral directors to the excellent anthems, part songs and choruses for women's voices, men's voices, mixed voices.

We have examined a number of these—"Some Sweet Day," by Julian Edwards; "The Fields o' Ballyclare," by John B. Grant; "Immortal Music," by Alfred G. Robyn; "Father and Friend," by Nicholas de Vore; "Almighty and Everlasting God," by Frank E. Ward, and "The Festival Evening," by Herman Perlet. These compositions are well written for the voices, whatever the voices chosen may be, are clearly printed, and are all interesting from a musical point of view.

The part song for men's voices, with the solo in the baritone part, "Some Sweet Day," words by Fanny Crosby, music by the late Julian Edwards, appeals to us very strongly. There is a charm in the melody that stamps the composer as a man who had a musical message.

Alfred G. Robyn's broad and stately chorus, "Immortal Music," with words by Grace Talbot, is also an effective number.

Ed Bote & G. Beck, Berlin.

FOUR VIOLIN PIECES WITH PIANO ACCOMPANIMENT, op. 38: No. 1, "Zwiesgespräch"; No. 2, "Auf der Rodelbahn"; No. 3, "Der Wunsch" (Traum); No. 4, "Erwacher" (Capriccio), by G. Paepke.

The first impression the eye gets when these compositions are opened is the unusual excellence of the engraving and printing—arts in which Germany still leads.

The first composition, "Zwiesgespräch," is a kind of romance, or impromptu melody. It is moderately difficult, is carefully edited in every respect, and makes not only a pleasing solo for a young violinist, but also a useful teaching piece.

"Auf der Rodelbahn" is a galop, melodious, rhythmically animated, and brilliant without being difficult.

"Der Wunsch" (Traum), is a dreamy andante. A French composer would have called it a nocturne. This is the simplest number of the four. "Erwachen" (Capriccio), is rather difficult, with its scales, arpeggios and octaves. It is very effective, nevertheless, and will well repay the trouble spent on it.

Government Printing Office for the Library of Congress, Washington.

CATALOGUE OF ORCHESTRAL MUSIC, prepared under the direction of Oscar George Theodore Sonneck, Chief of the Division of Music.

The prefatory note says: "The Library of Congress, as a rule, collects by purchase neither arrangements for or-

chestra, nor overtures, etc., detached from dramatic works which it possesses in full score, nor (at least not systematically yet) first editions of scores contained in complete works, and it collects the orchestral parts of works which exist in score only if, as in the case of Beethoven's symphonies, the orchestra parts are of importance for purposes of textual comparison. The practise of publishing the scores of orchestral music (instead of merely the parts) did not, generally speaking, take root until about 1830. Consequently, if we disregard the modern historical publications and editions of complete works, the collections of the Library of Congress embrace almost exclusively orchestra music in parts as published until about 1830 and in score as published after this date."

The volume contains 663 pages, and is systematically arranged in various alphabetical lists so that any work or any composer can be found without difficulty. The price is nominal—\$1.

Oliver Ditson Company, Boston.

"UNE PENSÉE" (A Thought). Violin solo with piano accompaniment. By Hans S. Linné.

This is a very simple little melody of eighteen bars in length for the G string. It has enough musical interest to please a young student, and it will be useful for teaching purposes. The expression marks are properly indicated, but it would take a consummate master of the bow to play this melody, adagio, with the bowing marked—or, rather, not marked; for it is evident that the slurs indicate only the phrasing.

"ROMANCE IN D." For violin solo with piano accompaniment. By Gaylord Yost.

This is a very well written violin composition, written by a composer who knows the instrument. The effective contrast between the brilliancy of the first string and the full, round tone of the fourth string is one that seldom fails to engage the attention. The "Romance" is fingered, bowed and phrased. There is nothing left for the player to do but to play it. He need not spend a morning with a lead pencil in marking the music. This is one of the most practical and at the same time musical little pieces we have met with for many a day.

"LITTLE JOURNEYS IN TONELAND." With excursions into surrounding keys. By Susan Schmitt.

The introduction says that "this little book is the outcome of many years' experience in teaching. If the little melodies lighten by ever so little the burden of those toiling to lead the young pianist into the realm of music, and if they awaken in the children at the outset of their Journey to Toneland, the necessary love and interest for their lessons, they will have proved worth the writing."

The book is of the simplest possible nature, and intended for the first lessons of the youngest beginner. We are quite prepared to take the word of Susan Schmitt that these are the outcome of experience, otherwise we do not see how a musician could write such works which to him must seem inexpressibly insipid. In so far as we can judge we find the work of great value for the purpose intended.

"THE FAIRY GODMOTHER'S LESSON." An operetta for children. By Abbie Goodwin Lewis and Carrie Bul-

lark. This is intended for kindergarten work, for children from six to fifteen years of age. The scenery need not be costly or difficult to make and the accompaniments are for the piano.

"I am working my way through college." "Brave girl! How do you earn money?" "Well, father gives me \$10 for every singing lesson I don't take."—Louisville Courier Journal.

MUSIC IN LOUISVILLE.

LOUISVILLE, Ky., May 7, 1912.

On the afternoon and night of May 2 Jan Kubelik appeared at the Armory with the New York Symphony Orchestra, assisted by Gertrude Rennyson, Corinne Welsh, Paul Althouse and Arthur Middleton. In spite of the fact that the Armory is very badly adapted to concert purposes, a large attendance at both events testified to the interest felt in the playing of the great virtuoso, whose performance is as wonderful and faultless as ever. Arthur Middleton is always a welcome guest in this city, and the other singers made a most favorable impression, especially Miss Welsh, whose singing at the night concert was greatly enjoyed.

The Minneapolis Symphony Orchestra played a return engagement at the Masonic Theater on the afternoon of Sunday, May 5, and Mr. Oberhoffer strengthened the conviction of those who heard him that he has one of the greatest orchestras in this country. He has the faculty of infusing his own personality into the playing of his men to an unusual degree, and the result is a compactness and unity of tone unexcelled by even the most famous organizations in the world. Lucille Stevenson, Genevieve Wheat, Joseph Schenke, and Horatio Connell formed the quartet of singers associated with the Minneapolis Orchestra, and Richard Czerwonky, the concertmaster, played Saint-Saëns' "Rondo Capriccioso" in a delightful manner.

The sixth concert of the Louisville Quintet Club, given on Thursday night, closed a most successful season for that organization, which has been steadily growing in public favor, until now it can boast of being the only musical institution in the city, which is not only self supporting but actually profitable. Tchaikowsky's string quartet, op. 22; a nocturne by Borodin, and Schubert's quintet in A major composed the program. The Quintet Club is to assist the Louisville Music Teachers' Association on the night of May 16, when a program by local composers is to be offered.

K. W. D.

South Atlantic Festival.

The seventh annual festival of the South Atlantic Association of German Singing Societies took place April 17 and 18, at Jacksonville, Fla. The leading spirits in charge of the celebration were Johann Toensfeldt, fest president; H. F. Hanne, verbands president; C. Brickwedel, treasurer; Fred Frahm, recording secretary; H. R. Novitzky and Gus Pichl, corresponding secretaries. The programs included receptions, concerts, a parade, a banquet, a dance and a display of fireworks. The artists who assisted were Vera Curtis, Eva Mylott, Henri La Bonte, Albert Gregorowich Janpolski and the Russian Symphony Orchestra, Modest Altschuler, conductor. The festival chorus consisted of the following societies. Frohsinn, Savannah, Ga.; United Singers, Atlanta, Ga.; Chattanooga Maennerchor, Chattanooga, Tenn.; Eintracht Maennerchor, Charleston, S. C.; German-American Singing Club, Tampa, Fla.; Germania Maennerchor, Jacksonville, Fla. Interesting programs were presented, which were attended by large audiences, who showed exceptional enthusiasm.

There has recently been opened at Moscow, at the Conservatoire, a museum formed chiefly of souvenirs of Anton Rubinstein, but including also numerous autographs of Tchaikowsky, Arensky, Rimsky-Korsakow and Moussorgsky.—Exchange.



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THE SUFFRAGETTES HONOR THE KNIGHT.

"Oh, Mr. Keynote,"

"Don Keynote," exclaimed one of the younger women, correcting the chronic suffragette who had addressed the Knight.

"Ladies," said the Don with a profound bow, "I am entirely at your disposal. Call me Mister, Sir, or Don, as you see fit. How can I be of service to you?"

"Well, you see, Mr. Don Keynote,—hem, well, the trouble is—well, we wanted you from the first, but—"

"Yes," said one of the group, interrupting the stammering orator, "we wanted you all the time, but we were afraid you would be too busy. So we asked Colonel Roosevelt instead, and he is going to be in Maryland, so we just had to see if—"

"Yes, if you would lead our suffragette parade this afternoon," blurted out the habitual suffragette at the office of THE MUSICAL COURIER last Saturday week.

"You do me the crowning honor of my life," replied the Don in his most impressive manner. "I have long been the intellectual leader at free lunch counters, and it will certainly delight me to lead this bevy of youth, beauty and loveliness to political victory."

"Isn't he perfectly sweet," exclaimed a youthful politician of some seventeen sunny summers.

"Pauline!" thundered the incurable suffragette, "don't talk like a mere woman. Remember that we owe our present slavery entirely to domineering man. It will be time enough to call a male 'sweet' when we are emancipated."

"I am charmed with mere woman," exclaimed the enraptured Knight, bending the light of his eyes on the blushing maiden who had wounded his heart.

"Of course you are," replied the dowager, whose charming days were over; "men would be only too glad to keep the wool pulled over our eyes forever. But the time has come for women to demand freedom. And we mean to have it," she exclaimed, shaking a fist like a shoulder of lamb in the Knight's face.

"Madame," said the Don, retiring a few paces, "your appeal will not be in vain. Though politics are entirely beyond my mental grasp I have the instinct to recognize the necessity of moral improvement such as females alone are capable of bringing into the civic government."

"It's time you had your eyes opened; for men are superior to women only in vice."

"Hear, hear!" exclaimed the Knight with enthusiasm. "I did not know how feeble my intellect was till I attempted to fathom the logic of a feminine debating club."

"Humph! your morals are still weaker," said the stern and superior suffragette.

"I know it, I know it," said Don Keynote with a sigh. "I feel like a perfect devil when face to face with all this blushing innocence."

"Then you will use your influence to get us a vote?" asked Pauline, looking into the eyes of the Knight.

"Dearest Pauline," replied the flower of chivalry, "if I had my way every woman should have two votes. One little, paltry vote is such a small reward for superior physical beauty, higher moral worth, and finer mental sensibilities."

"Then you really think we should have political equality with men?" queried the venerable one from the Bronx.

"No, madame; not equality, but superiority. For, as certain of your oratrices have said, the present disreputable condition of politics is due entirely to man's mismanagement. If women can correct these abuses and put everything to rights does it not prove that they are superior to men?"

"Of course it does," said the embodiment of suffragetism; "but we don't say so in public for fear of turning men against us instead of for us."

"I thought so," replied the Knight; "and I think women ought to be as first in politics as they are in lifeboats—if you understand my meaning."

"Very true. And now that we are to have the support of your mighty and irresistible pen in our cause, as well as the dignity of your person at the head of our parade, it will give us much pleasure to promise you anything you ask for, after the manner of other politicians before elections."

"Madame," replied the Knight with his profoundest bow, "I beg of you to pass a law forbidding music critics from being sent to students' recitals."

"A very sensible and just law! Why, indeed, should

children get so much attention? It is high time children should be taught their places, and not be ranked with women in shipwrecks and fires. Some of the suffragettes believe in banishing children altogether."

"And, madame," continued the Knight, "I hope you Solonesses and lawgiveresses will prohibit music in restaurants."

"A crying abomination!" exclaimed the wrothy politicianess. "A restaurant is a place to eat in, and should



"IT'S TIME YOU HAD YOUR EYES OPEN!"

not be a haunt of luxury and enervating dissipation. All music except hymns and campaigning songs shall be abolished. We women will soon put a stop to that disgusting flirtation that goes on openly in public restaurants, caused more by the immoral music than by anything else. The front part of restaurants will be curtained off for ladies only. The men must sit by themselves in the back of the room and wear blinders like horses to prevent them staring at the girls so indecently as they do now."

"An excellent scheme," said the Knight, "and one which will tend to keep the more frivolous girls from thinking of men and dress, and concentrate their minds on the more important political questions of the day."

"Exactly; your mind has a perception almost feminine in its clearness," said the lioness of the hour.

"There is one more subject I should like to enlarge upon," continued the Knight.

"Speak your mind freely," said the Amazon of the ballot. "We women believe in thorough discussion and plenty of talk."

"Well, I want you to equalize the pay of male and female musicians."

"Certainly; most decidedly! Why should a woman receive less pay than a man for the same work? She has to pay six times as much for her hats! Humph!"

"That isn't exactly what I mean," said the Knight with trepidation. "I mean that it is wrong that a poor pianist, for instance, has to learn so much and practise so long to earn his pittance as an accompanist, while a singer like Patti, or Melba, for instance, can get \$5,000 for warbling a few little tunes which are so easy that the pianist would be ashamed to play them."

"What? Do you ask me to compel a woman to share her money with a man? Never! A woman is entitled to all she can get. She may do what she likes with it. If she loses it, then her husband must support her—that's all! I suppose you want the poor, weak woman to support her great, lazy hulk of a husband! Just wait till we women run the laws and we'll make it hot for those loafing husbands who want to live on the hard earned money of their slaving wives! Who wants to hear men sing their

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Mildred Potter in Maine and Kansas.

Mildred Potter, the American contralto, made a tour of Maine in April and she also sang early in that month out in Lindsborg, Kan., at the music festival. Some press opinions follow:

Mildred Potter received a most cordial greeting when she came on the stage, for this artist made herself a great favorite at the last festival and her coming had been keenly anticipated by her many admirers. She sang with the same power and opulence of tone that had so endeared her to her hearers last October and the smaller hall brought her into a closer, more intimate relation with them, which vastly deepened their pleasure. Whatever she sings she does with an assurance, a sympathetic insight and a noble significance, infinitely satisfying. The aria from "Les Huguenots," given at the festival, was beautifully sung, as were the lighter numbers of the second group, each bringing forth enthusiastic applause, which burst forth again and again, "The Sea," by MacDowell, proving one of the gems of the evening, its tragic and mournful mood showing Miss Potter at her highest and best.—Portland (Me.) Press, April 23, 1912.

Mildred Potter's noble contralto with its depth and mellowness of tone, its sonorous power and magnificent sweep, was a delight to hear. Miss Potter knows her songs and arias through and through; knows exactly how she will sing every note of them, and colors everything that she sings with her own individuality.—Portland Eastern Argus.

Miss Potter's voice has been compared not unfavorably with Madame Schumann-Heink's, and that she bids fair to become quite as distinguished a prima donna as that favorite herself. There are splendid tones in the middle register which is not always the case with a contralto.—Bangor Daily Commercial, April 27, 1912.

Miss Potter repeated her success of last October's concert, when she came to Maine for the first time and won instant favor. She was in good voice and her songs, some of which she had offered on the previous appearance and some of which she had not, were received with unusual enthusiasm.—Bangor News.

Miss Potter, whose voice is capable of filling a far larger space than Pythian Hall, has made tremendous strides in the vocal art since her appearance at festival time, and has been heard of at the big music events throughout the country, being a much sought after artist and having now taken a recognized first rank. Miss Potter has a rarely beautiful voice quality and emphatic recognition is now given of her undeniable talents and musicianly accomplishments.—Rutland (Me.) Evening Express.

Mildred Potter was unquestionably the success of the evening. The charming and unaffected manner of her recital, together with her powerful and remarkably beautiful voice, which seems especially suited for oratorio, instantly brought the audience to her feet.—Lindsborg Postern (Lindsborg Mail), April 3, 1912. (Translated from the Swedish.)

Mildred Potter, the contralto, came to us unknown; she left a host of friends. She has the most beautiful contralto voice ever heard in our festivals, perfectly trained and absolutely under the control of a truly artistic mind. Her singing is not only ideal from the technical viewpoint, but from the intellectual and emotional as well. Her oratorio singing was not only traditional, but also sympathetic and interesting.—Lindsborg (Kan.) Bethany Messenger, April 13, 1912.

Rappold Highly Praised in Denver.

The Concert Direction M. H. Hanson, of New York, managing Marie Rappold's concert tour, received a telegram from Denver, Monday of this week, reporting that Marie Rappold had great success at the Denver music festival. The prima donna sang on Saturday evening, May 11, and she received unlimited praise in the Denver papers. Madame Rappold's tour will continue until the middle of July.

"What is your favorite musical instrument?"

"The Harp that once in Tara's Halls, because I never heard it."

Springfield's Tenth Annual Music Festival.

SPRINGFIELD, MASS., May 12, 1912.

And suddenly, without a word of warning, the rain, which we have almost become accustomed to, owing to the frequency of its visits during the past weeks, ceased, and it was May—or, to be exact, May 10—the first day of the annual musical feast offered to the people of Spring-

tastes in music, and the program selected, promises for concertgoers the choicest feast of melody they ever had the pleasure to enjoy, and the opportunity of studying in one, the concert, methods of the most illustrious array of singers and instrumentalists that have ever appeared together at a Springfield festival."

That these promises, backed by the world famous array of soloists, comprising such names as Mary Garden, soprano; Kathleen Parlow, violinist; Harold Bauer, pianist; Lambert Murphy, tenor; Claude Cunningham, baritone; Mildred Potter, contralto, and Louis Shenk, baritone, together with the splendid chorus of 300 voices under the direction of John J. Bishop, and the Boston Festival Orchestra, Emil Mollenhauer, conductor, to lend assistance, made an instantaneous appeal to the Springfield public, was evident by the large audiences at all of the concerts, and even at the morning rehearsals.

Thus, for the opening concert, Friday afternoon, very few vacant seats were apparent, when Kathleen Parlow made her second appearance as festival soloist here in the following program:

Ballet de Sylvia Delibes
Prelude.
Les Chasseresses.
Intermezzo.
Valse Lente.
Pizzicati.
Cortege de Bacchus.
Concerto for violin, op. 61 C. Saint-Saëns
Miss Parlow.



JOHN J. BISHOP,
Conductor.

field, Mass., by the Festival Association, which comprises the following public spirited citizens: George B. Holbrook, president; James W. Kirkham, vice president; William C. Taylor, secretary; Dr. J. J. Kennedy, assistant secretary; James N. Miller, treasurer; John M. Rice, assistant treasurer, and Winthrop S. Bagg, librarian.

In this connection, the aims of the Festival Association for its tenth effort, as stated in the advance bulletin, can very well be quoted to illustrate the work being done: "The association is endeavoring each year to bring to the music lovers of this city and its environment artists of



HAROLD BAUER.

Two movements from Serenade for strings, op. 48 Tchaikowsky
Elegie.
Waltz.
Violin solos—
Serenade Melancolique Tchaikowsky
Polonaise in D Wieniawski
Miss Parlow.

Symphonic poem, Les Preludes Liszt

To say that Miss Parlow is a violin virtuoso of the first rank, regardless of sex, that her technic is absolutely impeccable, and her surety of tone and poise indisputable, is all very well and quite true, but it is not this that distinguishes Miss Parlow's playing from all others and places her in a class by herself—rather it is the expression of herself through the tone she brings forth from her instrument, a tone of exquisite poetic charm, of rare spirituality, and yet of appealing warmth and vitality—an absolute unconsciousness of self and her audience, and perfect naturalness in both her playing and her attitude on the stage are more of Miss Parlow's "different from others" qualities, that have earned her the reputation she now enjoys of a sincere and straightforward artist of the highest calibre. Enthusiastically recalled after her performance of the concerto and her solo pieces, Miss Parlow gave as encore Tartini's "Variations on a Theme by Corelli," for unaccompanied violin, in a manner not soon to be forgotten.

For the second concert on Friday evening, the spirit of a gala event was in the very air, for is not Mary Garden

one of the most original and fascinating of prima donnas to make one of her rare appearances in this city in the intimate relations of a concert singer? Expectations were keyed up to a high pitch, and it only needed Miss Garden's breezy entrance in a green velvet gown of brightest



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MARY GARDEN.

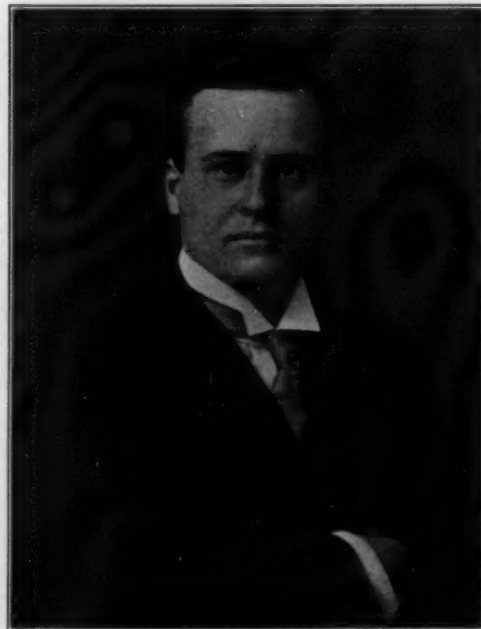
hue to bring forth the pent up feelings of the vast audience, which occupied every available bit of space in the Court Square Theater.

The question of what Miss Garden sang and how she sang it was really of minor importance to many of the audience, who came with no illusions about her vocal capabilities but simply because of the interest and curiosity aroused by the mere mention of the name Mary Garden. It was therefore a most agreeable surprise to hear this fascinating artist in excellent voice, in addition to the gayest of spirits, and her arias from Charpentier's "Louise" and Mimi's aria from "La Boheme" were given with all



KATHLEEN PARLOW.

the best talent in their spheres, and present a program of sterling value in the advancement of the musical taste of the people—the brilliant list of artists chosen, each distinguished for superior ability in vocal or instrumental accomplishment, and calculated to please a variety of



LAMBERT MURPHY.

the skilful coloring of tones and dramatic illusion which has earned for her the reputation of the greatest singing actress of our time. Of course, there were many encores, and in the choice of these, too, Miss Garden delighted her audience with "Comin' Thro' the Rye,"

"There, Little Girl, Don't Cry," "Annie Laurie" and "The Sweetest Flower That Blows," each of which was sung in a manner that brought out new qualities in these familiar airs.

Mr. Shenk proved himself a baritone, possessing an agreeable voice and musical taste. The two numbers given by the chorus with great spirit and a fine sense of rhythm and tonal balance, were greatly enjoyed and the excellent results reflected much credit on John J. Bishop's faithful work and earnest endeavor.

Following is the program:

| | |
|--|-------------|
| Overture, Fingal's Cave..... | Mendelssohn |
| Chorus of Bacchantes, from Philemon et Baucis..... | Gounod |
| Aria from Louise..... | Charpentier |
| Miss Garden. | |
| Songs— | |
| Der Wanderer..... | Schubert |
| Vergebliches Ständchen..... | Brahms |
| Irish Love Song..... | Lang |
| Mr. Shenk. | |
| Carmen Suite— | |
| Prelude..... | |
| Aragonesa..... | |
| Intermezzo..... | |
| Les Dragons d'Alcala..... | |
| Finale (Les Toreadors)..... | |
| Mimi's aria from La Boheme (Third Act)..... | Puccini |
| Miss Garden. | |
| Songs with piano— | |
| Were I a Prince Egyptian..... | Chadwick |
| Day Is Gone..... | Lang |
| I Hear You Calling Me..... | Marshall |
| Mr. Shenk. | |
| Episode, Carnival in Paris..... | Svendsen |
| Songs with piano— | |
| Chanson Printanniere..... | Hue |
| Chanson de Fortunio..... | Messager |
| Chant Venetien..... | Bemberg |
| Miss Garden. | |
| Chorale and finale from Die Meistersinger..... | Wagner |

The third concert of the festival, on Saturday afternoon, was dominated and distinguished by the supreme art of Harold Bauer, whose interpretation of Beethoven's "Emperor" concerto leaves one absolutely at a loss for words to convey the impression of grandeur, nobility and absolute beauty of this music as revealed by Mr. Bauer. In the face of this superbly perfect performance, it is superfluous to dilate on the limpid beauty of his tone, the exquisite clarity and smoothness of his technic and the masterful intellect which makes clear each detail of the composer's conception.

It was fitting and just that his should be the highest honors of the festival, and such an enthusiastic demonstration as took place at the close of his rendering of Liszt's "Hungarian Fantasia" and again at the close of his encores, has not even been seen at any of these concerts. For the remainder of the program the orchestra played Gilbert's "Comedy Overture on Negro Themes," entr'acte from "Gwendoline," Chabrier and Raff's symphony, No. 3, in F major, "Im Walde."

For the fourth and closing concert, Saturday evening, the choral work of the festival, Bruch's "Arminius" was given a spirited rendering by the chorus of 300 voices under John J. Bishop, assisted by the following soloists:

| | |
|------------------|-----------------------------|
| Arminius..... | Max Bruch |
| A Priestess..... | Mildred Potter, contralto |
| Arminius..... | Claude Cunningham, baritone |
| Siegmond..... | Lambert Murphy, tenor |

To Claude Cunningham, a former festival favorite, fell the most important role, that of Arminius, the great German warrior, and both in the rich and vibrant tones of his splendid voice and the strong dramatic fervor with which he invested his interpretation he was fully equal to his task.

Mildred Potter, a newcomer to Springfield, who in one short season has created an enviable place for herself in the musical life of New York, revealed in the role of the Priestess a glorious contralto voice, of rich, sympathetic quality, which she handles with the utmost ease, being equally effective in big climaxes and pianissimo effects.

A source of great pride to Springfield people, and justly so, is the marked improvements and rapid advancement of Lambert Murphy, who counts this city at his home town. For the past three seasons Mr. Murphy has sung at these festivals and each time his progress has been clearly revealed. His voice, always of beautiful quality, has gained in volume and brilliance, while his year's experience with the Metropolitan Opera Company has given him added poise and maturity of interpretation. In speaking of his performance last night, when he made the very most of his limited opportunities, mention must be made of his well nigh flawless diction in addition to his other artistic qualities.

The chorus sang brilliantly throughout, with full-bodied tone and commendable precision, while the orchestra did its share all through the concerts in contributing to the splendid and unqualified success of Springfield's tenth musical festival.

BLANCHE FREEDMAN.

SPRINGFIELD STACCATOS.

Many nice things have been heard since the writer's arrival in town of the splendid concert recently given by

the Springfield Symphony Orchestra, Emil Carl Jansen, conductor, with Berrick von Norden as soloist.

Pores Cook and Mr. Bassett, of the Worcester Festival Association, were two prominent visitors at the second concert of the festival on Friday evening.

The incident of the rose on "Mary Garden night," when the prima donna plucked one of the fragrant blossoms



MILDRED POTTER.

from the bouquet presented her and dropped it in the lap of an old gentleman seated in the front row, proved to be quite appropriate, as Christopher Clark, of Northampton, the gentleman in the case, was once upon a time the manager of the famous prima donna, Jenny Lind.

The attractive get-up of the Springfield Festival Bulletin this season was due in a large measure to the efforts



CLAUDE CUNNINGHAM.

of John P. Dwight, who not only printed it but solicited the advertising as well.

A most successful season just passed is the report of Arthur H. Turner, director of the Musical Art Society.

The "best ever" in point of attendance, musical inter-

est and general excellence is the consensus of opinion about Springfield's decennial Music Festival.

BLANCHE FREEDMAN.

New York Conservatory of Northern Music.

The last informal recital by the students of the New York Conservatory of Northern Music was held at 13 East Thirty-eighth street last Wednesday, May 7. Ernst Müller, of Copenhagen, pupil of Holger Birkerod, head of the voice department, sang Handel's "Hear Me, Ye Winds and Waves," with a beautiful, big voice, reflecting great credit upon his teacher, with whom he has been working only one month.

Svend Foyn, another successful pupil of Mr. Birkerod, also sang most artistically Miss Hoegsbro's charming song, "Serenade," and a new dramatic song just finished, "Too Late."

Among Miss Hoegsbro's piano pupils specially worthy of mention is Diana Tweddell, a very gifted girl of thirteen years. Mary Watson played with a very artistic touch. Mae Gallagher, assistant teacher to Miss Hoegsbro, played with power.

A number of other younger students and teachers played, doing great credit to Miss Hoegsbro's and Miss Yonassen's method of teaching.

Miss Hoegsbro made an address.

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LEIPSI C

LEIPSI C, April 24, 1912.

The Leipsic City Council finally has decided to erect a new theater on the so called "Töpferplatz," southwest, and across street from the so called Old Theater. There had been talk of renewing the Old Theater to evade the necessity of erecting an entirely new building, but that was found to be wholly impracticable. The new theater is expected to require eighteen months' time to build, at a total cost of \$500,000. Since it is thought undesirable to give the new building length enough to give necessary room for a complete storehouse or magazine, it has been decided to erect a separate magazine in another part of the city, just east of the Johannis Kirche, on a part of the ground of the very old St. Johannis Hospital. Meantime, the Old Theater, which has had some improvements recently, will remain in use for drama, but now there will be further items of betterment to cost \$5,000. The city of Leipsic has now the three houses, Old and New Theaters, and the Operetten Theater, to be augmented by this fourth, all under the direction of Hofrath Martersteig, carrying the title of Intendant. When the New Theater shall be completed when the Old Theater may be torn down, thus giving the city more room in a locality where room is needed, 300 yards distant and facing the tremendous Union Railway Station which will be fully completed in 1915. The New Theater will constitute still another ornament to a city which is coming to be one of unusual beauty through the dozens of new structures which are being erected in the business center. So is the southeast part of the town experiencing unusual growth under the incentive of the great monument to the Battle of Leipsic, fought in 1813. The miles of parks and natural woods and meadows at the very edge of the town on the northwest, west and southwest, already constitute one of the most liberal and most beautiful park systems of any city in Europe or anywhere in the world.

The distinguished Gewandhaus cellist-composer, Emil Robert Hansen, composer of the three act opera "Frauenlist," has completed a three act operetta on a text by the distinguished soprano, Aline Sanden, and Wilhelm Lange. Mr. Lange and Miss Sanden were married in March and they have established their home in Gautsach, one of the finest suburbs of Leipsic. Their text and the new operetta follow a Puschkin novel under the title of "Die Wilde Komtesse." The book shows much good humor in good stage quality, with here and there a fine poetic vein that may seem too earnest to stand competition with the questionable moral taste of all the light opera being given in Europe at the present time. For in Leipsic the modern staging of Offenbach's "Schöne Helena" has brought out many protests on the ground of rank immorality, unbecoming a land of culture. Mr. Hansen is a gifted composer who leans to classic instrumental forms, yet in the present work he has endeavored to maintain the light running tunefulness supposed to be in keeping with operetta action. The story of the "Wilde Komtesse" is that of a beautiful young woman who seeks new excitement, in which plan she has permission of her father, Count Muromski. In the second part of the operetta she is seen in the woods, dressed as a country girl. Meeting the young hunter, Alexis, she gives her name as "Akulina" instead of Lisa Muromski. In later festivities she appears in the costume of a homely English spinster, Miss Jackson, who later joins the company as one of the invited guests. The "Miss Jackson" role takes on humor through eccentricities in dialect as well as eccentric personality in general. The hunter, Alexis, is the son of Baron Berestoff, who has felt enmity toward Lisa's father for many years. The ensuing love affair of the two young persons serves to re-establish the earlier friendship of the two fathers and all is well. The manuscript book and musical score of the operetta are ready for examination by opera conductors who may wish to examine it with a view to presenting the work.

The Meiningen Orchestra under Max Reger has already fixed dates for a five concert festival, April 1-3, 1913. Reger has been so busy during the winter as conductor of the Meiningen Orchestra in regular concerts at Meiningen and Eisenach, besides playing in forty or more concerts for two pianos, that he has not had any time to compose. Now that his season's concerting is fully closed the music printing presses may as well prepare to work overtime to catch up on the Reger output that has been thus delayed for some months. Reger is still giving enthusiastic attention to his composition classes at Leipsic Conservatory.

All those musicians who would like to referee the point as to whether or not Reger ever wrote any transcendental

music may do well to invite Max Pauer to play the Reger-Bach variations and fugue during Pauer's forthcoming American tour. Pauer and the Reger-Bach variations constitute a sensational combination of pure art and pure music.

A charity concert given in the old Nicolai Kirche enlisted organist, Karl Straube; soprano, Ilse Helling; cellist, Eva Klengel; soprano, Gertrud Bartzsch; violinist, Edgar Wollgandt, and a section of the Neuer Männergesangverein under Max Ludwig. Straube began with the beautiful passacaglia by Frescobaldi, further participating in the Rheinberger variation trio with violin and cello. The male chorus gave very beautiful rendition of Schubert's "Psalm XXIII," Lotti's "Vere languores nostros," Palestrina's "O bone Jesu," and E. A. Grell's eight voice "Graduale," besides the Albert Kluge "Hymne an die Nacht," with soprano solo, violin, cello, harp and organ. The very youthful Miss Klengel played the Handel largo besides participating in the concerted works. Miss Helling sang Hiller's "Gebet" and "Hear Ye, Israel," from "Elijah." Especial interest attached to the appearance of Eva Klengel, who just played her public examination at Leipsic Conservatory in March. On this occasion she substituted for her father, Julius Klengel, who had been an-

THE ARTISTIC SENSATION of the CHICAGO--PHILADELPHIA GRAND OPERA COMPANY

Mme. CAROLINA WHITE

AS MELIELLA IN WOLF-FERRARI'S "JEWELS OF THE MADONNA."

Madame C. White is one of the foremost prima donnas on the operatic stage and is a magnificent recital artist. She will fill occasional concert engagements during the opera season. By special arrangement with the Chicago-Philadelphia Grand Opera Company Madame White will make an extended concert tour beginning in January next under the

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nounced. She played both in solo and ensemble like a well routined musician. The Leipsic Maennergesangverein is singing splendidly under the very gifted young conductor-composer Ludwig. Wollgandt and Straube played superbly as usual. The Reger largo from a suite in old style dedicated to Wollgandt, is a composition of great beauty and dignity in long and well sustained inspiration. Miss Helling's voice continues coming into character. She had recently sung here with great success in Haydn's "Creation." She continues study under Frau Hedmond.

Upon the occasion of a recent Leipsic visit from Rudolph Ganz, the beautiful cellist, Lucile Orrell, of Boston, was invited to play at a tea given for Mr. Ganz by Dr. and Mrs. Owen T. King. Miss Orrell played a Locatelli sonata, tarantellas by Piatti and Kosman, and Piatti's "Airs Baskys." The young artist is here for some seasons more, acquiring repertory under Julius Klengel. Her playing already shows complete maturity, in unusually fine technical and tonal attributes, with unusual refinement in feeling and spirit. Though Klengel always has many gifted students about him he is particularly delighted with Miss Orrell, both for her great accomplishments and her ideal attitude as student. So was Mr. Ganz delighted to hear so beautiful playing as was here offered. Miss Orrell was finely accompanied by Gwendolyn Ellis, of Jamaica, a long time pupil of Robert Teichmüller.

Among theoretic auxiliary lecture courses now in progress at the Leipsic Conservatory, Prof. Dr. Arthur Seidl has three series, which are weekly. On Wednesdays, from 5 to 6, he talks on the "History of Romantic Opera"; from 6 to 7 on "Don Quixote in Literature and Tonal Art"; then there are free (seminary) exercises in "Theory and Practice," with musical examples. During the season Professor Seidl will conduct three trips through the city art gallery. In addition to the above the conservatory offers, through Dr. Schering, a weekly lecture on "Acoustics," as substitute for Gustav Schreck, who had formerly conducted these hours. Nelly Lutz-Huszagh, of the piano faculty, continues her two topics of "Pedagogics and

Methods in Piano Instruction," and in "History and Literature of the Piano." The recent Easter registration of new students at the conservatory is said to have been unusually large.
EUGENE E. SIMPSON.

A New Nibelungen Ring.

"Nibelungen Ring, Jr.," is the title of an operetta, words and music by Janet Bullock Williams, which had a performance on Saturday evening, May 4, at Carnegie Hall, New York. The cast, composed of pupils of Miss Williams, was as follows:

| | |
|------------------------|---|
| Three Rhine Maids..... | { Beatrice GriffithsMary GraffMaud Little |
| Alberic | { Edmund JamisonWilhelmina McAlpin |
| Nibelungs | { Statya GreenKatherin AmesMary Ames |
| Wotan | Frank Rathbun |
| Fricka | Kate Davis |
| Freia | Isabelle Ames |
| Giants | { Frederick HallamHarry Rhodes |
| Loki | Florence Vance |
| Erda | Kate Davis |
| Siegfried | Jeannette Wells |
| Bird | Beatrice Griffiths |
| Dragon | Frederick Hallam |
| Brunhild | Mirzah Cheslir |
| Hagen | Florence Vance |
| Gutrun | Ruth Fielding |
| Gunter | Mrs. Charles Adams |

The four acts are divided thus:

ACT I.
The Banks of the Rhine.

ACT II.
Scene 1 Vicinity of Fafner Cave
Scene 2 Brunhild's Rock

ACT III.
Hall of Gibichungs.

ACT IV.
The Banks of the Rhine.

The music is original and light in character, and the entire work was listened to with interest and enjoyment. Especially good was the singing of Miss Davis as Erda, Miss Wells as Siegfried, and Miss Cheslir acted with skill and force. Miss Williams presided at the piano and directed the performance.

Pauer to Play "Emperor" Concerto.

Prof. Max Pauer, who is to come to America early in the new year, 1913, will make his debut in America with the New York Philharmonic Society, Thursday evening, January 17. He will play the "Emperor" concerto of Beethoven and will appear again with the same orchestra the following afternoon in the same hall, again performing the mighty Beethoven work.

The past year abroad Pauer has played with the leading orchestras, and some of the works in which he has distinguished himself are:

| | |
|--|-------------|
| Concertos in C minor, G flat major and E flat..... | Beethoven |
| Concerto in G minor..... | Mendelssohn |
| Concerto | Schumann |
| Concertstück in F minor..... | Weber |
| Concerto in B flat major..... | Brahms |
| Concertos in E flat and in A major..... | Liszt |
| Concertos in G minor and C minor..... | Saint-Saëns |
| Africa Fantasia | Saint-Saëns |
| Concerto in B flat minor..... | Tchaikowsky |
| Concerto in D minor..... | Rubinstein |
| Concerto in A major..... | Mozart |

Professor Pauer will make his first appearance in Chicago in recital on February 9, and while in the Middle West will fill other engagements.

Although THE MUSICAL COURIER has published announcements from time to time of Pauer's activities in Stuttgart, where he is a professor at the celebrated Stuttgart Conservatory of Music, many persons do not know that Pauer is an Englishman by birth and education. His father was a German, and since Pauer himself has labored to successfully in Germany he is regarded by the majority of musicians in the Old World as a foremost leader of German art and methods of teaching.

A Joke on Rogers.

A few years ago Francis Rogers, in the course of a concert tour, was passing Sunday in a small city in the Central West. He attended service at one of the churches, occupying a pew with a friendly old lady. There was but one hymn book at hand which Mr. Rogers and the old lady were obliged to share. The old lady sang her best and so did Mr. Rogers. At the conclusion of the service she turned to him and said in a most encouraging tone of voice: "Young man, your voice is a good one. You ought to have it cultivated."

"Don't you believe the level of human intelligence is gradually rising?"

"No, on the contrary. Never before were there as many writers of popular songs as there are today."—Chicago Record-Herald.

BROOKLYN

BROOKLYN, May 13, 1912.

Under the direction of Aurelia Jäger and Edward Falck the Master School of Music (vocal department) gave a concert followed by an operetta performance Tuesday evening of last week at the new Masonic Temple, corner of Clermont and Lafayette avenues. Madame Jäger has been the musical director of this school since the opera school, organized by the late Heinrich Conried, at the Metropolitan Opera House, Manhattan, was closed; before that Madame Jäger directed the work during part of her time. Mr. Falck has been associated with Madame Jäger for the past two seasons. Melanie Guttman-Rice is another teacher who has served the Master School to good purpose. With such teachers it is not surprising that lyrical education has progressed on this side of the East River. Although it rained in torrents last Tuesday night a fair sized audience was on hand to greet the students and applaud their accomplishments. The first half of the program consisted of songs in English, French and German, followed by Offenbach's two act operetta, "The Magic Melody," which was presented with costumes and scenery. The concert program which preceded the operetta was as follows: "Die Mainacht" (Brahms), "Pine Tree" (Salter), Mrs. A. Stewart Wrenn; "Nymphes et Sylvaïnes" (Bemberg), "Come to the Garden of Love," Enid Morel; "Ashes of Roses" and "Birthday Song" (Woodman), Lois Long Hackett; "Ständchen" (Brahms), "O Nuit" (Puccini), Edna Goldsberry; "Naissantes de Fleurs" (Gretzy) and "Die Lorelei" (Liszt), Marie Rose Kenney. The singing of the Misses Morel and Kenney was the most finished, and the rest was very creditable to the students and the school. Mr. Falck played artistic piano accompaniments and Madame Jäger sat by his side turning the leaves of the scores. At the conclusion of the concert the operetta was given with the following cast of students:

CHARACTERS.

Dorick (a lawyer) A. Frischer
Grace (his ward) Marie Stohman
Toby (office boy) Enid Morel
Betty (servant) Marie Buschek
Arnold (Dorrick's clerk) Helen Newland

BOYS.

First Clerk—Will Edna Childs
Second Clerk—Ralph Frieda Scheffer
Third Clerk—Ned Ruth Ethridge
Fourth Clerk—Basil Katharine Northrop

GIRLS.

Kate Lois Hackett
Isabelle Marie Appleton
Loe Edna Goldsberry
Sue Carol Barrett
Incidental songs in Act II sung by the Misses Morel, Appleton, Goldsberry, Barrett, Stohman and Madames Hackett and Buschek.

Honors went to the five principals in the merry piece, the central theme of which resolves itself about the foolish old lawyer who after dissipating the fortune of his ward attempts to marry her in order to save himself from disgrace. In his younger days the lawyer was able to charm the fair sex by a certain melody, but oppressed by years he could neither remember the words nor the music, and he was finally outwitted by his clerk and office boy, the clerk winning the hand of the young lady. The fate of the old lawyer is left to the imagination of the listeners. Miss Morel as Toby the office boy did more than her share to infuse sparkle into the byplay of the piece. The singing throughout was of a kind that charmed by its sweetness and tunefulness. Mr. Falck directed the performance. Madame Jäger was called out at the close of the first act and presented with a large basket of roses. The session at the Master School will close May 29. The entertainment last week was in aid of the Scholarship Fund.

It is not expected, nor should it be asked, to have concerts for charity reviewed; however, something more than passing comment is due Wilbur A. Luyster for his efforts as conductor of the Schubert Choral Society, which gave a concert, for the benefit of the Bushwick Hospital, at the Brooklyn Academy of Music, Wednesday evening, May 8. The society was assisted by Eleanor Owens, soprano; Florence Detheridge, contralto; Alvah Edgar Nichols, baritone, and Julia Ross, assisting at the piano. Gade's romantic cantata, "The Erl King's Daughter," was sung after a miscellaneous program, which consisted of the three choruses and songs by the Misses Owens and Detheridge and Mr. Nichols. The Schubert Choral Society revealed itself a well schooled body in such numbers as "Love and Spring," by Max von Weinzierl; Specker's arrangement of the barcarolle from "Hoffmann's Tales" (Offenbach) and "Night," by Watson; Miss Detheridge sang "A Love Note," by Rogers; "A Summer Night," by Arthur Goring Thomas; Miss Owens' songs were "In May," by Parker, and "O Come with Me in the Summer Night," by Frank van der Stucken; Mr. Nichols gave "The Watchman," by Squires, and the Misses Owens and Detheridge united in

two duets by Eugen Hildach—"The Sparrows" and "Passage Bird's Farewell." The rendition of the cantata which closed this splendid concert was received with enthusiasm as it deserved to be. The officers and directors of the Schubert Choral Society are: President, J. Niles Potter; vice president, George S. Kilby; secretary, Mrs. Marvin L. Hutchings; treasurer, Walter A. Dick; librarian, Charles C. Marsh; directors, J. C. Scheele, Mrs. E. Haslam, William C. Wellock and H. A. Marsland. The sopranos among the active members include the Misses Albert, L. A. Bates, S. Dorman, A. de Lin, M. Deertz, G. M. Francia, A. Gilmore, M. Green, E. Hoffman, J. Kortz, P. Kelly, Lowtin, E. Messerle, A. Messerle, S. Nylin, A. Poole, E. Phillips, I. Phillips, A. G. Phillips, Minnie Raynor, J. M. Stothard, M. A. Richter, A. Reed, M. Ryan, L. Steurer, Travis, D. Steurer, J. Segal, Elsie Sonne, Anna Tastrum, and the Mesdames Arthur, Baxter, Wheeler, Woelfle, Haslam, Stokes, Maesle, Jimmerson, Metzger, Travis, Keeler, Messinger, Dick, James, Hutchings, Kenney. The contraltos include the Misses E. H. Beebe, S. Greaves, F. Hackett, M. Jimmerson, L. B. Kilby, M. Knox, I. MacKay, L. Martin, B. L. Parker, E. Tastrum and E. Woods, and the Mesdames Cole, Foelix, Kilby, Luyster, McChesney and Tillotson. The tenors and basses are the Messrs. Thomas Allison, Thomas Boyle, W. A. Dick, William Duncan, H. J. Hall, C. J. Lane, Lange, J. N. Potter, F. N. Radcliffe, J. H. Scheel, George Selkirk, Sault, Titus, William Willock, Williams, House, Petrie, Robert Duncan, Carlos Aries, H. C. Beam, Brown, C. C. Branch, J. Black,

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Friday evening, May 10, Wilbur A. Luyster gave a demonstration of his sight singing classes at Association Hall, corner of Fulton and Bond streets, followed by this concert program:

Maiden of the Fleur de Lys Suydenham
Loch Lomond Clough-Leighter
The Class.
Violin solo, Thais Massenet
Jeanne Little.
Miller's Wooing Fanning
Rosary Nevin
The Class.
Soprano solos—
Chanson des Buissons Bemberg
Proposal Hastings
Rosamonde E. Chatham.
Shoogy Shoo Ambrose
The Class.
Violin solo, Romance sans Paroles Wieniawski
Jeanne Little.
The Long Day Closes Sullivan
The Class.
Julia Ross at the piano.

Thursday evening, May 23, Mr. Luyster's Brooklyn Institute Class will give a demonstration of advancement in sight reading and singing.

Competition for Mason & Hamlin Piano.

The third annual competition by the New England Conservatory of Music piano pupils of the senior class took place May 6 at Jordan Hall, Boston. The winner, Charles L. Shepherd of Salt Lake City, Utah, was awarded a magnificent Mason & Hamlin grand piano. Mr. Shepherd is a younger brother of Arthur Shepherd, who some years ago won the Paderewski prize for composition and is at present a member of the New England Conservatory faculty. The judges in the competition were Harold Bauer, Max Fiedler, Harold Randolph and G. W. Chadwick.

The pieces prescribed for the contestants were Bach's prelude and fugue in E major ("Well-tempered Clavi-

chord," Book 2, No. 9); Beethoven's adagio from the sonata in D minor, op. 31, No. 2, and Chopin's prelude in B flat minor, op. 28. In addition it was optional with each contestant to play one selection of personal choice. The names of the contestants and their additional selections were: Charles L. Shepherd, Balakirew's "Islamey"; Blanche F. Brocklebank, Moszkowski's "Caprice Espagnol"; Marie Lyons, Debussy's "Jardins sous la pluie"; Martha Hopkins Ailman; Barnard Levin, Chopin's berceuse; Maud B. Wesson, Henselt's "Storm, Thou Canst Not Subdue Me," and "Were I a Bird to Thee I'd Fly"; and Louise Seymour.

A New Infant Prodigy.

Olive Dungan was born July 19, 1903, and is the daughter of the late L. D. Dungan, a prominent oil man, and Catherine Ball Dungan, a former contralto of Pittsburgh, Pa.

Her musical talent was first apparent at the age of two years when she played with one finger "Onward Christian Soldiers." At the age of four she could play and sing over sixty pieces of music. Her ideas of harmony and interpretation are marvelous in one so young, and she not only performs upon the piano with skill and appreciation, but also possesses an astonishing faculty for improvisation.

Following are a few opinions:

The term "Wonderkind" most aptly applies to Olive Dungan.—H. Kleber & Bro.

The members of the Epoch Club and their friends were astounded and charmed at the wonderful talent of little Olive Dungan, who played for their entertainment at their January meeting.—Mrs. Henry Thompson Morris, president.

She is truly a "Midget Wonder."—Rev. Charles E. Cartright.

Well may she be compared to Mozart, every solo being composed before the astonished people.—Pittsburgh Dispatch.

The young child not only performs upon the piano with skill and appreciation, but also, possesses the art of improvising to a remarkable degree.—Pittsburgh Gazette-Times.

Little Olive Dungan's touch is firm and her expression is almost perfect, although she is much too short to reach the pedals of the piano.—Sharon (Pa.) Herald.

Olive Dungan, the child pianist who is making quite a name for herself in the musical world with her wonderful performances, rendered two selections in a manner that won for her the highest praise from the music critics present.—Norristown (Pa.) Daily Herald.

Her extreme delicacy, finish and style of playing mark her a genius of the finest character.—Mt. Vernon (Ohio) Daily Banner.

Clark Completing Engagements.

Charles W. Clark, the American baritone, whose concert tours in this country during the past two seasons have proven unqualified successes, will return to his Paris home, 12 rue Leonard de Vinci next month.

Mr. Clark will finish his remaining concert engagements in America early in June and will take with him to Paris a number of his most proficient pupils, who will study with him during the summer.

"It has been extremely gratifying for me to observe," said Mr. Clark recently, "the musical growth of the American audiences during the time intervening between my appearances last and this season and previous recitals given several years ago prior to my departure to take up my residence in France. The American public has not only come to demand the best in the way of musical quality and musical interpretation, but it has learned to appreciate when it is supplied.

"In my judgment, America is rapidly approaching a point—if it has not already reached there—where it may take rank with the first countries of the world that patronizes serious musical effort. The increasing demand for the best local music and for the work of singers whose efforts are governed by intelligence, artistic breadth, musicianship and vocal perfection, proves my contention."

Madame Nordica's Singing Class.

A supplementary meeting of Madame Nordica's singing class connected with Mrs. Belmont's Political Equality Association was arranged for last Wednesday evening at the studio of Caroline Gardner-Bartlett, 257 West Eighty-sixth street, New York, for the especial purpose of having Madame Nordica present, as the prima donna was unable to hear the class on the previous Wednesday evening owing to a slight indisposition. Madame Gardner-Bartlett called the class together on this occasion and there was a gathering of over one hundred young men and women who demonstrated again the remarkable progress which had been made in their ensemble singing as well as solo work. Madame Nordica expressed herself as highly pleased with the work and it was a great pleasure for the gathering to sing for the celebrated diva. Madame Gardner-Bartlett, under whose teaching the singing class has accomplished a great deal, has, during the past season, tested about five hundred voices and has given interviews concerning the work to be accomplished.

With the results so far achieved in so short a time, it would seem that the future of this organization is assured and that splendid things will be accomplished for the cause of music.

CHICAGO

CHICAGO, ILL., May 11, 1912.

The American Conservatory of Music announces a program of compositions written by members of Adolf Weidig's class, Tuesday evening, May 14, at Kimball Hall. The program will open with a "Magnificat" and "Nunc Dimittis," by Bertram Hyde, sung by the choir of St. Peter's Episcopal Church, Mr. Hyde, choirmaster and organist. Two intermezzi for piano by Carol Robinson and played by her will follow; Mabel Moore's "Child of Me" and "The Lotus Lake," sung by Louise Hattstaedt; two caprices for violin by Mary Alice Rice, played by the composer; two songs by Helen Ashley, "The Magic Voice" and "Gallops," sung by John T. Read, the composer at the piano; Marie Bergersen, pianist-composer, will play her own "Themes and Variations"; three songs by Mary Canfield will be brought out by the well known soprano and teacher of the American Conservatory, Ragna Linne, "On Deck," "Ah, Love" and "My Childhood" are the titles, with the composer at the piano. Rudolph Mangold, violinist, will play his violin composition, concerto in B minor, first movement; John Palmer will play the accompaniment for his "When You are Old and Gray," "The Cry of the Sedge," "The Old Men Admiring Themselves in the Water" and "The Song of the Wandering Anguish," which will be interpreted by Jennie F. Johnson; Beth Garnsey-Harvey will play, with the assistance of Louise Robyn, his fantasie for two pianos, and the concert will come to a conclusion with the rendition of a sonata for piano and violin by Clarence Loomis, who, with the assistance of Mr. Mangold, violinist, will interpret his own work. This concert ought to be well patronized, as the program in itself is proof of the splendid training given musical students at the American Conservatory, and, indeed, from such a school some day the awaited American composer should come. The American Conservatory and its faculty has done much toward uplifting the musical situation in Chicago and the growth of the school in the last few years—a growth which has been healthy—is due in a great measure to the excellent array of teachers which have been

called under the standard of the Hattstaedt institution by the president of the American Conservatory, John J. Hattstaedt. A trip to St. Louis will deprive the writer from enjoying probably an instructive evening, but his assistant will review the concert.

Riccardo Martin, tenor, and Alma Gluck, soprano, both of the Metropolitan Opera, have been engaged for appearances at the North Shore Music Festival at Evanston, May 29, 30 and June 1. Mr. Martin sings the opening night in a concert performance of Gounod's "Faust," and Madame Gluck also appears the same evening as well as on the following Saturday afternoon with the children's chorus of 1,500 voices.

Walter Spry, president of the 1912 Illinois Music Teachers' Association convention, which took place at Streator, Ill., May 7, 8, 9 and 10, forwarded to this office a silk badge with the initials "I. M. T. A." on it. Thanks are herewith extended to the ex-president.

Mabel Sharp Herdieu sent her greetings to this office from Syracuse, N. Y., where she sang last week, meeting with her customary artistic success.

Monday evening, April 29, Theodora Sturkow Ryder, pianist, played at Charleston, Ill. Her program included the four etudes for piano by MacDowell, and so spontaneous and lengthy were the plaudits at the conclusion of the "Etude de Concert" that the charming pianist had to add another number in Poldini's etude. Last Wednesday, May 1, she played fourteen compositions, for which her interpretation is so well known as to call for the highest commendation from every critic of record. Mrs. Ryder will leave for Europe on July 20, and will appear in London at one of the Promenades under Henry Wood, returning to the United States the end of September. The artist looks forward to another busy and interesting season.

The Sherwood Music School has issued a neat prospectus announcing its summer term, which will open on June 24, closing July 27.

Elsie de Voe, who recently gave an informal musicale at the beautiful home of Mrs. Caleb W. Marshall, 4730 Drexel boulevard, has been engaged to give the program for the Woman's No-Vote-No-Tax League of Chicago in the Rose Room of the La Salle Hotel on May 26.

The annual contest for playing at the commencement concert of the American Conservatory will take place Saturday afternoon at Kimball Hall. There will be ten candidates, the concertos to be played including the Rubinstein D minor, Saint-Saëns G minor, the Beethoven E flat, Arensky, Grieg, Schumann A minor and Liszt's Hungarian fantasie.

Marion Green, basso, is still filling important "Elijah" engagements. Mr. Green sings the role of Elijah this Thursday at Rock Island, Ill., where he made a great success in the part last season. He has also booked Mabel Sharp Herdieu and Elias Bredin for the performance. He will also sing it in Decorah, Ia., May 11. Notices follow of a performance in Elgin, Ill., April 18:

In the work of Marion Green we felt the presence of a man who sings with authority. The composer of this oratorio once wrote, "I figured to myself Elijah as a grand, mighty prophet, energetic and zealous, but also stern, wrathful and gloomy." Mr. Green's singing last evening revealed the fact that he had caught the composer's conception of the great prophet's character. The unforced play of expression on the countenance and the bare suggestion of bodily gesture gave just enough of the histrionic to make a fine portrayal and yet leave the singing wholly within the realms of oratorio singing.—Isaiah Oakes, Elgin paper, April 19, 1912.

Of the assisting artist Marion Green had the greatest share of the work as the role of Elijah dominates the oratorio. Since his appearance here several years ago, when he created a very favorable impression, he has broadened in his musicianship. His work last evening was of an unusually high order and compares most favorably with that of the best artists who have essayed the role of Elijah.—E. C. Luther, Elgin, Ill., paper, April 19, 1912.

George A. Brewster, tenor and vocal teacher, has decided that hereafter he will not pay 40 per cent. commission to a school, which has its offices in the loop district, and will give his time next season to the Mary Wood Chase School in the Fine Arts Building. Mr. Brewster, beside teaching in Chicago, also has a class at the Sacred Heart Convent of Lake Forest, Ill. If the other teachers at this Catholic institution are as competent as Mr. Brewster, the Sacred Heart Convent head may well be pleased with its musical faculty.

A concerto recital will be given by members of Earl Blair's interpretation class Thursday evening, May 16, at Kimball Hall, under the auspices of the American Conservatory.

The Beethoven Trio is meeting everywhere with the same emphatic success, the various critics being unanimous in their verdicts. The News Republican of Canton, Ohio, says:

Miss Loudon's piano solos were exquisite bits of tone work, but her thorough competence as a musician was shown especially in the trio work and in the brilliant and fascinating accompaniments. She has a delicate, musical touch, but her playing is very forceful, marked by the greatest distinctness of phrasing and expression. Carl Bruckner and Otto Roehrborn are recognized as among the distinguished musicians of this country, both having been soloists in the Theodore Thomas Orchestra and their work was thoroughly enjoyed. The concert was a rare treat to lovers of good music, and the large audience, which heard it, was very appreciative and that is saying much

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for the musical culture in Canton, as the program was made up entirely of the classics.

Many well known teachers were not seen at Streater. They were too busy giving lessons to attend the convention. This remark does not mean that all the teachers who were at the convention are not busy. Some are and some are not.

The Chicago Choir Bureau, under the management of Samuel B. Garton, has developed within the last two years into a most important and useful agency. Nearly all the larger churches of the city and suburbs have secured their musicians through these offices, and the fact that Mr. Garton is called up frequently by phone to supply a substitute at short notice and to use his own judgment in the selection shows the confidence they have in his ability. Some of the most important positions filled within the last month may be mentioned: Tenor, First M. E., Evanston; tenor and soprano, New England Congregational; organist, Eighth Church of Christ, Scientist; organist, Third Church of Christ, Scientist, and tenor, St. Mark's Episcopal, Evanston.

The Sherwood Music School announces a recital by the pupils of Elizabeth Keller to take place at Assembly Hall, Wednesday afternoon, May 15. RENE DEVRIES.

Mr. and Mrs. Ross David to Sail Next Week.

Mr. and Mrs. Ross W. David, of New York, together with the Misses Harmony and Marion David, will sail for Scotland on the new steamer Cameronia on May 25. Mrs. David has many friends and relatives in Scotland, and prior to spending the month of June in London they will pass some time in the land of Scott and Burns. In London they expect to meet Janet Spencer and Felice Lynne, and Mr. David also will sing at Mrs. Rolands. The party will then proceed to Paris, where Mr. David will work with Jean de Reszke, Oscar Seagle and Edmund Clement. Mrs. David was in Paris during the past winter prior to her marriage, playing accompaniments and chaperoning Marion Clarke, of New York, and is a friend of the Campbell Tiptons, where they will be en-



ROSS DAVID.

tertained while in the city. Thence they will go to Switzerland to visit the De Coppets, and where they expect to meet Carolyn Beebe, after which Italy will be visited, and Mr. David will study operatic arias with Lombardi. The trip home will begin on September 15, starting from Trieste and visiting the various interesting ports on the Mediterranean.

Florence Austin at Round Table.

Florence Austin, violinist, played "Fantasie Appassionata" (Vieuxtemps), "Slumber Song" (Weitzel) and "Valse de Concert" (Musin) at the Round Table meeting on Monday afternoon, May 13, held at the residence of Mrs. L. H. Crowell, 1044 Fifth avenue, New York.

Baden Baden is to have a Mozart-Schubert festival May 30, 31, and June 1, 2.

REDPATH MUSICAL BUREAU.

Precminent among the celebrities that the Redpath Musical Bureau of Chicago is presenting for the season of 1912-13 is Carolina White, the brilliant soprano of the Philadelphia-Chicago Grand Opera Company. Madame White's success with that organization prompted Manager Dippel to choose her to create the part of Minnie in "The Girl of the Golden West," Susanne in "The Secret of Susanne," Malici in "The Jewels of the Madonna," besides appearing in her extensive repertory. She is also gifted as an interpretative singer and her successes in recital already is assured. She is a "trump card" in the Redpath Musical Bureau's outfit.

Another artist of international reputation who is under the exclusive management of the Redpath Musical Bureau is Fannie Bloomfield Zeisler, the foremost American pianist, who has just returned from a triumphal tour of Europe. The Redpath Musical Bureau may well be proud to have been able to secure her, as she will lend brilliancy to the galaxy of artists under their management.

Edmund Warnery, the well known French tenor of Covent Garden, London, and the Philadelphia-Chicago Grand Opera Company, is another artist under the exclusive management of the Redpath Musical Bureau. Mr. Warnery is reckoned by critics as one of the most artistic and

statesmen, soldiers and men of letters. She was brilliantly educated in both England and on the Continent and is an accomplished linguist, speaking many of the foreign languages. She received her musical training under Dr. Edwards, of the Royal Academy of London, the late Professor Apel, of Berlin, and Leschetizky, of Vienna. She was one of the latter's favorite pupils, and as such has played before the nobility and the most competent critics of Vienna, Berlin and Paris. No wonder that the Redpath Musical Bureau presents her as one of its attractions for the season of 1912-13.

The Steindel Trio, headed by Bruno Steindel, solo cellist of the Theodore Thomas Orchestra, is also under the exclusive management of the Redpath Musical Bureau. Likewise the Maximilian Dick Trio. The Dick Trio presents an unusual combination of artistic talent. Edith Adams-Dick, wife of Mr. Dick, violinist of the trio, and herself the violoncellist, has long been a favorite on the concert stage and has made several transcontinental concert tours, some of which have covered the entire continent. While abroad she was the pupil of Robert Hausmann, of the Royal High School, and later became the protegee of the great virtuoso Heinrich Keeser, of Munich, during which time she not only won for herself the honor of being the first pupil of this cellist, but also scored great success, both in public and private recitals.

The Redpath Musical Bureau is headed by Fred Pelham, an astute and popular manager.

Marguerite Lemon in Mainz and Vichy.

Marguerite Lemon, the American prima donna, having recovered from her injuries received in Paris last summer, has been winning new laurels in the opera houses in Mainz, Germany, and in Vichy, France. Last year many of the readers of THE MUSICAL COURIER were glad to note Miss Lemon's successes in Rome. At the close of her season there, the soprano went to Paris to get some new gowns for the following autumn and winter, when she was booked to sing in Rome, Venice and Milan. However, while in Paris, Miss Lemon injured her right ankle and for months she was unable to walk on any stage. The

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conscientious singers of the day, and in his recitals, as well as in opera, he is invariably received with a warmth and enthusiasm that tells the story of his popularity. His greatest successes with the Philadelphia-Chicago Grand Opera Company have been as Pelleas in Debussy's "Pelleas and Melisande," Nicias in "Thais," and the King of Fools in "Louise." Mr. Warnery comes of a Swiss family and received his musical education at the Paris Conservatoire.

Lois Ewell, prima donna soprano and a gifted American singer, has also been engaged by the Redpath Musical Bureau. She is a beautiful Southern girl, who comes of a well known Virginia family. She is a splendid actress and has a voice of large compass and beautiful quality. For several years she was with the Aborn Grand Opera Company and sang in English in such operas as "Thais," "Aida," "Lucia," "Madama Butterfly," "Tales of Hoffmann," "La Boheme," and during the season of 1911-12 filled engagements as soloist at the Maine music festival at Bangor on October 13, 1911, and Portland, October 17, 1911; soloist with the Minneapolis Symphony Orchestra, November 5, 1911, and soloist at the Von Steuben memorial concert at Milwaukee, on November 11, 1911. Her success in the recital field has been as spontaneous as on the operatic stage.

Grace Hall Riheldaffer, soprano and a resident of Pittsburgh, Pa., has also been secured by the Redpath Musical Bureau. She is acknowledged to be one of the foremost concert artists of the day. She has a voice powerful, sweet and of sympathetic quality, sings in several languages, and in all of them she is as much at ease as in English—her mother tongue.

Violet Clarence, the young English pianist, has been secured by the Redpath Musical Bureau. Though but a short time in this country, Miss Clarence has had the distinction of playing for many eminent musical critics and has received from them the warmest praise and applause for artistic and technical performances. She is a thorough musician of the intellectual sort, displaying the temperament of both the artist and the poet. Miss Clarence was born in Warwickshire, England, of an old and distinguished family, counting among its members famous



MARGUERITE LEMON.

directors of the opera houses in Rome, Venice and Milan consented to postpone her appearances in those cities, but Miss Lemon found it impossible to resume her work until late this winter, when she was engaged to sing at Mainz and later in Vichy. It was in the Rhine city of Mainz where the American soprano won some of her first successes abroad, after she took the late Heinrich Conried's advice to sing in Germany. The opera goers of Mainz accorded a very enthusiastic welcome to their favorite when she reappeared there early this year. She was heard in several of the Wagnerian roles, as well as in several of the Italian operas, which she sings in three languages—the original Italian, German and French.

From Germany Miss Lemon went to Vichy, where the opera house is one of the most popular institutions of the French water cure city. While filling her engagement there Miss Lemon sang the roles of Elsa in "Lohengrin," Elizabeth in "Tannhäuser," and Nedda in "Pagliacci" in French.

Miss Lemon expects to sing in Italy again before returning to America next season.

The accompanying photograph of Miss Lemon is the latest taken of the prima donna.

ASBURY PARK'S NEW BANDMASTER.

Although Carl Edouarde needs no introduction to the musicians of America or to the music loving public of the leading musical centers where his band has played to enthusiastic audiences for many seasons past, still there are many who have not had the privilege of listening to this famous bandmaster who this year succeeds Arthur Pryor at the Arcade, Asbury, Park, N. J. When Mr. Pryor, after a long and faithful service at this famous resort, decided to play this year at Riverview Park, Chicago, the Asbury Park commissioners were at a loss to know how to act, for they realized the difficulty of securing a man capable of filling Pryor's place. After much casting about and upon the recommendation of John Philip Sousa, their choice fell upon Carl Edouarde, and that the soundness of their judgment will be amply proven by the musical offerings which will be given at the Arcade this summer is certain.

Mr. Edouarde is eminently fitted for this position for many reasons, chief among them being that he is a fine musician, a great leader, a man of striking personal appearance and magnetism, a gentleman and a friend of all. There is nothing small or narrow in this man's constitution and he has no personal enmities. He loves his art and his main desire is to please. He is a great admirer of his predecessor, Mr. Pryor, and in order to prove this admiration to the host of friends which are left behind, Mr. Edouarde will play a number of Pryor's compositions during the season. He will also make a specialty of the works of his friend, John Philip Sousa, and has many novel features in store for those who frequent the Arcade.

Mr. Edouarde will undoubtedly win the love and approval of all, for he has that unique disposition which makes friends, and in spite of the fact that he supersedes a man well beloved and whose memory will always linger in the hearts and minds of the residents and visitors of Asbury Park, there is no question but that, as soon as he begins his work, he will draw the crowds and all will soon learn to like him and to uphold him. It behooves all, therefore, to rally round him and support him, so that his visit this season may be recorded as a success and the commissioners' wisdom in electing him verified.

Moreover, Mr. Edouarde is a man of high ideals, but he does not force those ideals upon his audiences. His aim is always to give the people the kind of music they want, and although he finds it necessary often to play the lightest kind of music, nevertheless he presents it in so attractive a manner that it appears paradoxically better than it is. His repertory is most extensive and embraces all the standard works, classic, operatic and popular. He is probably the only bandmaster who has a collection of band arrangements from many famous operas, symphonies, concert overtures, suites, etc., all of which he himself, with great pains and labor, has arranged and prepared. Therefore his programs will be not only varied, but intensely interesting. He will have the assistance of a vocal

quartet and introduce noted singers and instrumentalists from time to time. He has gathered together a magnificent band of artists, among whom are Marcel Tabuteau, first oboe of the Metropolitan Opera House, New York; R. McCann, a cornetist of Pittsburgh, who is said to be a second Herbert Clarke; Carl Schumann, French horn, who was a member of the Manhattan Opera House Orchestra, New York; Fred Van Amburg, first clarinet,



CARL EDOUARDE.

formerly of the Pittsburgh Symphony Orchestra, and the Helleberg Brothers, the well known tuba players. The instrumentation of the band has been arranged with great skill and care and comprises three flutes (one E flat), oboe, bassoon, ten clarinets, three cornets and two E flat trumpets, E flat alto saxophone, four French horns, two baritone, three trombones, three tubas and three on the battery.

It is not necessary to enter into any exposition of Mr. Edouarde's history or ability. He is known wherever good band music is played, both in America and in Eu-

rope. He is a graduate of the Royal Conservatory of Music, Leipsic, and has won the highest praise from the profession, the public and the press. He has played successful engagements at such famous resorts as Woodside Park, Philadelphia; Riverview Park, Chicago; Manhattan Beach, New York; Luna Park, Scranton, Pa.; White City, Syracuse, N. Y.; Sunday night concerts, New York City, etc.

Last Saturday Edouarde's Band opened an engagement at Woodside Park, Philadelphia, at the conclusion of which it will proceed to Asbury Park.

Following are a few press criticisms:

It is no vain prediction to say that this young man will some day be recognized as leader of band leaders.—Philadelphia Enquirer.

The classiest band that ever came to Chicago.—Chicago Record-Herald.

More entertaining than any band concert heard in this city in recent years.—New York Herald.

A varied program, selected to please all musical tastes.—New York Press.

Carl Edouarde, who is that type of band conductor best described by the word "magnetic," quickly won his way into favor at the Colonial Theater last night before a very large audience.—Boston Herald.

Personality in the leader and quality in the band were a marked contrast to many bands lately heard in this city—this is a genuine organization of musicians.—New York Times.

Carl Edouarde led a well manned band in a lively and excellently played program at the Belasco Theater last night.—New York Morning Telegraph.

This band displayed an abundance of vim and dash, which had the effect of keeping the entire audience under its spell.—Philadelphia Inquirer.

Fabbrini Pupils Play in Minneapolis.

Giuseppe Fabbrini, the noted pianist of the Minneapolis School of Music, Oratory and Dramatic Art, presented his advanced pupils in a successful concert in the school recital hall, Saturday morning, May 4, at 11 o'clock. Before the concert Signor Fabbrini gave an interesting talk regarding the Italian composers who figured in the program. The concert opened with two studies by Chopin, both played in unison by Mrs. Hendrickson and Miss Nelson. The first study was in F minor, arranged by Brahms in sixths, and the ensemble was remarkably smooth and the effect extremely interesting. A nocturne by Serrao, a serenade by D'Albert, and the "Carneval" by Grieg were performed by Miss Ekstrom, a pianist of much talent and well developed technic. Esposito's berceuse and Serrao's polonaise were played by Mrs. Frazier, who gave pleasure by her highly artistic interpretation. Of special interest was "L'Amazone," by Ketten, and "March a la turque," by Rubinstein, both played by Mrs. Frazier and Miss Ekstrom with admirable execution. The audience extended an ovation at the close of the program and congratulated Signor Fabbrini.

Prominent McLellan Pupils.

In addition to Sue Harvard the successful Pittsburgh soprano, other prominent McLellan pupils are W. H. Bonner, tenor, who has just been selected for the solo position at Rutgers Presbyterian Church, Seventy-third street and Broadway, New York. Mr. Bonner won the position over seventy-five candidates. Eleanor Cochran, dramatic soprano, who recently sang with the MacDowell Club in New York, is to appear with Henriette Wakefield, contralto of the Metropolitan Opera Company, at a large and fashionable benefit concert in Morristown, N. J., on May 22.

Two of Miss McLellan's pupils will accompany her this summer to Paris, where she will meet two others who will go with her to Munich to study for the remainder of the season. Eleanor Cochran and Margaret Glenn will remain in Germany to enter opera.

May Engagements for Mildred Potter.

Mildred Potter, the contralto, sang at the Paterson (N. J.) Music Festival, Friday evening, May 4; Saturday, May 11, she appeared at the music festival in Springfield, Mass., singing in "Arminius." Last evening (Tuesday) Miss Potter sang at a concert in Newark, N. J. She is engaged as a soloist at the music festival in Nashua, N. H., May 16 and 17, singing on the first date in a performance of "Samson and Delilah," and on the second in "Faust" (concert form). Other bookings this month include concerts in Providence, R. I., May 21, and Fitchburg, Mass., May 22 (Wagner's birthday).

Death of Seabury C. Ford.

A telegram received in New York Monday of this week from Cleveland, Ohio, reported the death in that city of Seabury C. Ford, whose wife is widely known in the musical world. Mr. Ford, who was considerably older than his wife, passed away Sunday, May 12, at his home, 2162 East Fifty-fifth street. Mrs. Ford is a soprano and has been active in the advancement of music in her State, through clubs with which he has been identified.

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Tetrazzini Manages Titanic Benefit.

Luisa Tetrazzini, who left New York on the Mauritania last month, in order to express her sympathy for the Titanic victims, arranged a monster benefit which was given at sea on April 26. So successful was this concert that \$2,000 was realized, and in addition Madame Tetraz-



Photo copyright, 1912, by Terkelson & Henry, San Francisco, Cal.
LUIZA TETRAZZINI.

zini sold a large number of her photographs ranging from \$20 to \$100 each. As the ship crossed the ocean grave of the Titanic, Madame Tetrazzini and her ardent followers cast flowers upon the water in token of their sorrow. This act of the famous diva proves that she not only possesses a wonderful voice but a great heart, which is one of the many reasons why she has endeared herself so completely to the American public.

More About Beddoe.

Following are a few more press notices regarding Dan Beddoe's successful season in the British Isles:

Dan Beddoe, an old Rhonda favorite, rose to a high pitch of excellence.—North-Western Mail.

Mr. Beddoe enhanced his high reputation by his cultured rendering of "Cielo e mar" (from Ponchielli's "La Gioconda"), and later in the evening he displayed his good taste by singing "Invictus," Bruno Huhn's setting of Stevenson's inspiring poem, "Out of the Night that Covers Me," and Roger Quilter's setting of Shelley's "Love's Philosophy." He sang with wonderful taste and expression, and the program was greatly enriched by his contributions.—Belfast News-Letter.

Dan Beddoe repeated that tenor's cheval de bataille, "Lend Me Your Aid," to the great enjoyment of the people, a large section of which seemed determined to have their money's worth, to the detriment of other portions of the program. He also sang another popular example, "Onaway, Beloved," and had to pay the "encore" penalty once more.—Liverpool Porcupine.

Dan Beddoe, the famous tenor, who is always assured of a hearty Newport welcome, added to his many laurels with the recitals, "And God Said, 'Let There Be Light in the Firmament,'" "In Splendor Bright Is Rising Now the Sun," "And God Created Man," and in the beautiful air, "In Native Worth and Honor Clad." Dan Beddoe received another ovation for his magnificent rendering of "Cielo e mar" from Ponchielli's "La Gioconda," which was given with organ accompaniment.—Newport-South Wales Argus.

And Here the Lesson Endeth.

NEW YORK, May 9, 1912.

To The Musical Courier:

I have for some time been interested in the articles in THE MUSICAL COURIER on the relation of tone and color, and since only in this last issue have you expressed an openness to conviction, I have deferred giving you some scientific facts in the matter until now.

Your lovely friend who says she feels red with C and green with F sharp is nearly correct; and let us be thankful that some few feel the finer forces about us. "Thinking is only feeling cooled off," and if some like your friend were not sensitive to these psychic forces and through the "sixth sense," if you please, were not led to study the why and wherefore of these feelings, we should have no sciences.

The ground which you take of wishing to have a "rock to stand on" is perfectly right, but THE MUSICAL COURIER is not aware that science has long since proved that color is the multiple of three hundred trillion times the wave vibrations of the corresponding tones; that the spectrum

colors lie in perfect ratio to the scale, red corresponding to C, orange to D, and so on.

Furthermore, that form corresponds to them in the same ratio, the triangle, the square and the circle forming the triad of red, yellow and blue, and also corresponding to the triad of tone C, E, G, and that this is scientifically proved by the atomic arrangement of color.

I have made this a matter of serious study for many months as the basis of a book that now is going to press, the theme of which I first felt, then studied, and I know the scientific principles proved by science, which confirm my belief.

I can refer you to "Principles of Light and Color," by Edwin D. Babbitt, and would be glad to go deeper into the subject, should it please you to further consider it, from a scientific standpoint.

Very sincerely,

GERTRUDE INA ROBINSON.

Hensel a Realistic Siegfried.

The appended notice refers to Heinrich Hensel's realistic performance of Siegfried at Covent Garden, London, last month:

Heinrich Hensel, as Siegfried, not only maintained his strength at the end of an arduous task, but fought in this contest of song and of love with beautiful chivalry and abundant power, singing and acting convincingly with warm and impetuous sentiment. His singing throughout the performance was more musical than that of many other Siegfrieds heard in London. In the more tender and moving sections of the story he sang beautifully and touchingly. The forging songs he gave in broad, flowing style. One of the general merits of his vocal impersonation is his characteristic phrasing.—London Westminster Gazette, April 22, 1912.

It will be recalled that Mr. Hensel was heard at the Metropolitan Opera House, New York, last winter in the same role, and he achieved so pronounced a success as the forest hero, that he was re-engaged for the season 1912-1913.

As the Press Views Sarto.

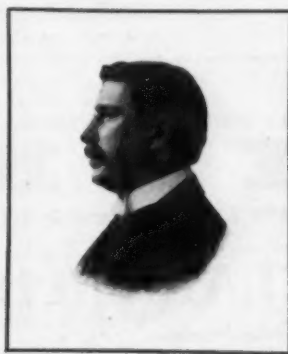
Andrea Sarto appeared recently as soloist in Hamilton, Ont., and Passaic, N. J., the press commenting as follows:

Mr. Sarto possesses a rich baritone voice which to hear is a delight.—Hamilton Herald.

Mr. Sarto revealed his vocal qualities in a part that demanded much of him. He was equal to the occasion, and his singing, and especially his diction, was irreproachable.—Hamilton Times.

Mr. Sarto has a bass-baritone of wonderful breadth and power. He sang with fire and deepest feeling.—Passaic Daily News.

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Spooner's Washington Recital a Success.

WASHINGTON, D. C., May 10, 1912.

The song recital by Philip Loring Spooner, tenor, assisted by the New York String Trio, had as patronage the leading society women of Washington. The audience was



Photo copyright by Mishkin Studio, New York.
PHILIP SPOONER.

most appreciative and responsive to the artistic singing of the following program by Mr. Spooner:

Als die alte Mutter.....Dvorak
At Dawn.....Cadman
Serenade (Don Pasquale).....Donizetti
At Parting.....Rogers
Lullaby from Jocelyn.....Godard

Mr. Spooner sang with true artistic interpretation, fine tone color and refined diction. With youth and enthusiasm, plus a good voice, much should be heard of Mr. Spooner.

The numbers on the program allotted the trio were played well and added greatly to the artistic worth of the recital.
DICK ROOR.

Werrenrath Booked at Night.

The most objectionable feature of a telephone is generally considered "the call that roots one out of bed in the middle of the night." Such was certainly the first idea of Reinald Werrenrath when on Wednesday, May 1, he was summoned at 2.30 a. m. and saluted with: "Is that you, Weary?" by Alexander Russell, the pianist, who stated that the Singers' Club of Cleveland, Ohio, had telephoned him from that city to secure Mr. Werrenrath at once for their concert, Thursday evening, May 2, and Mr. Russell feared Mr. Werrenrath might be leaving home before he could be reached by daylight. The untimeliness of the hour was entirely forgotten because of the agreeable message, and the two gentlemen left later in the day for Cleveland.

The Singers' Club is one of the best male voice choruses in the country, and has done superb work for years under the present leader, Albert Rees Davis, formerly president of the organization. Reinald Werrenrath's delightfully artistic rendition of songs, charmingly accompanied by Alexander Russell, made this concert an occasion to be specially cherished in the memories of the listeners.

The Cleveland papers spoke as follows:

He knew the value of repression and the method of good tone formation and expulsion. He exercised excellent breath control, which led to a smooth legato delivery. His tone was rounded, velvety, sympathetic and his interpretation was commendable. The audience liked him very much from the very first song, as much, it seemed, for his modest disposition as for his vocal qualities.—Cleveland Leader.

Reinald Werrenrath, baritone soloist, made a hit with both audience and club members by his musically intelligent interpretations of a Handel aria, and two groups of songs. His voice is of . . . pleasing timbre, and his work is not only artistic but agreeably effective.—Cleveland Press.

Florence Hinkle Still on the Road.

Florence Hinkle has been singing with the Theodore Thomas Orchestra since April 17, and previous to that time was en route to and from the four corners of the musical world of America, which accounts for her absence from New York. Last Sunday evening she left Indianapolis for Columbus to rejoin the orchestra and finish the tour which will extend until May 27.

Brussels had seven performances this winter of Beethoven's ninth symphony.

BOSTON

Phone B. B. 5554.
86 GAINSBORO STREET, Suite 2,
BOSTON, MASS., May 9, 1912.

The closing concert of an unusually long and brilliant season, that of Jan Kubelik and Alessandro Bonci at Symphony Hall, May 5, brought forth the large and responsive audience expected at an appearance of these artists. In spite of the fact that both Mr. Kubelik and Mr. Bonci are just finishing a most strenuous season, no traces of fatigue were evident in their work, both artists being particularly in the vein, according to their differing temperaments and personalities. The appended program very much increased by encores was the offering for the last appearance of Kubelik in this country for several seasons, and it was Bonci's final concert in Boston this season.

Concerto, D minor.....Vieuxtemps
Mr. Kubelik.
Aria from Così fan Tutti.....Mozart
Barcarola.....Rossini
Mr. Bonci.
La Folia.....Corelli
Mr. Kubelik.
Aspirazioni.....Montefiore
Aria from La Fanciulla dell West.....Puccini
Mr. Bonci.
I Palpit.....Paganini
Mr. Kubelik.
Ave Maria (with organ and piano accompaniment).....Bach-Gounod
Messrs. Bonci and Kubelik.

Ludwig Schwab assisted Kubelik at the piano and Robert E. Francini played Bonci's accompaniments. John P. Marshall was at the organ during the rendition of the "Ave Maria."

An informal reception at the studio home of Mr. and Mrs. Anton Witek Saturday afternoon, May 4, took the form of a farewell for the summer to many friends of the artist pair in this city. Among the guests were Mr. and Mrs. Max Fiedler, Charles Martin Loeffler, Mrs. Jack Gardner and many others prominent musically and socially, besides a large number of Boston Symphony Orchestra men, colleagues of Mr. Witek. Sailing from New York May 9 with a number of violin pupils, Mr. and Mrs. Witek will return to Boston October 5 to resume their musical activities.

Despite the heavy downpour outside, all was gay and cheerful at Symphony Hall Monday evening, when the first concert of the "Pops" season took place under Gustav Strube's baton. Judging from the appearance of the

hall on this occasion these delightful concerts, where one can enjoy themselves equally, listening to the music, sipping cooling beverages, and watching their neighbors, have, if anything, increased in popularity over those of previous seasons.

The recent appearance of Anna Miller Wood, contralto, at the closing recital and guest night of the Friday Morning Club of Worcester, April 22, called forth enthusiastic comment from all sides. The following, clipped from the Worcester Daily Telegram, April 23, voices the general sentiment:

Miss Wood has a voice of depth and sweetness which she has well under control. She sings with sympathy. Her tones are resonant and she wins also by a charm of manner that is sincere and gracious.

Jessie Davis, Miss Wood's accompanist on this occasion, also came in for her share of praise, the same paper saying of her:

Mrs. Davis is an ideal accompanist. It is possible to forget that she is at the piano, when the voice is the most eagerly listened for. Again when opportunity offers, the piano suggests just the mood of the song, under Miss Davis' skillful fingers.

Harold Bauer made one of his rare appearances in a private concert room at the home of Mrs. I. R. Thomas, on Commonwealth avenue, May 7, when he played a program consisting of Beethoven's "Sonata Appassionata," pieces by Schumann, Chopin, Schubert and Saint-Saëns, for the benefit of the South End Music School.

Genevieve Forbes, artist pupil of Priscilla White, has become so favorably known as a church and concert singer that her call to the North Avenue Congregational Church of Cambridge as soprano soloist is not to be wondered at in view of the constant advancement made by this young singer in her chosen career.

Prominent on the program of the Faelen Pianoorte School recital to be given May 16 are three of Esther Gronow's "Moonlight Sketches," a work which has met with remarkable success since its publication by the White-Smith Company about a year ago.

BLANCHE FREEDMAN.

Calvary Choir Anniversary.

Sunday of last week was the sixth anniversary of the founding of Calvary Choir (Calvary Baptist Church, on West Fifty-seventh street, New York) by Edward Morris

Bowman. The registrar reported that for the past six years the average attendance of the entire choir membership reached the remarkable total of 96.36 per cent. Since last September, when the new choir year began, the attendance recorded is still higher, the figures reading 97.02 per cent.

Minneapolis Symphony Orchestra Book.

A very comprehensive record of the season's orchestral doings in Minneapolis comes in the shape of a 160 page bound book setting forth the history of the Minneapolis Symphony Orchestra during its ninth season, 1911-12. There are lists of the officers, of the board of directors, the executive department, subscribers to the guarantee fund, and of the players. Under the management of Carlo Fischer and the conductorship of Emil Oberhoffer, a fine repertory of the classical masterpieces was presented at the twelve major symphony concerts, at the twenty-one popular Sunday concerts, six Young People's concerts, and during the first Eastern tour of the orchestra, embracing concerts at Chicago, Logansport, Ind., Louisville, Ky., Columbus, Ohio, Cleveland, Ohio, Pittsburgh, Washington, New York, Buffalo, Ft. Wayne, Ind. The season lasted twenty-three weeks, from October 15, 1911, to March 24, 1912.

In addition to the cities already mentioned, the orchestra played also at Duluth, Minn.; Sheboygan, Wis.; Neenah, Wis.; Appleton, Wis.; Mankato, Minn.; New Ulm, Minn., and Faribault, Minn. The organization is engaged at the present time on a spring tour of nine weeks, which began April 7 and will end June 8, extending from Winnipeg, Manitoba, north, to Birmingham, Ala., south; Grand Rapids, Mich., east, to Hutchinson, Kan., west.

Haensel to Make New Contracts Abroad.

Fitzhugh W. Haensel, of the firm of Haensel & Jones, musical managers, sailed for Europe on the steamship Columbia Saturday, May 11. Mr. Haensel is going abroad to arrange several important contracts with artists now in Europe.

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Dresden Notes.

DRESDEN, April 22, 1912.

One of the most interesting events of the season now passing was the visit of the young and beautiful wife of the celebrated piano pedagogue of Vienna, Prof. Theodore Leschetizky, who gave a concert in Dresden on March 12. As a young lady of remarkable attainments, Fräulein Rorsborska, by birth a Pole, became known to a privileged few in Dresden some years ago. At that time she was considered one of the most promising of Leschetizky's pupils, and time has proved this judgment to be entirely correct. Before her concert, a reception was given to her by Mrs. William Spring, in her beautiful villa on the Mozartstrasse. In this Mrs. Potter-Frissell cooperated somewhat by inviting a number of prominent Dresden musicians to meet here. Frau Professor Leschetizky immediately won all hearts by her childlike charm and graceful, interesting manners. On the Sunday following, the many guests of Mrs. Percy Sherwood's "At Home" had the pleasure of meeting this talented young artist. Her concert followed on Tuesday. The hall of the Künstlerhaus was fairly filled by a highly representative audience, and all awaited "gespannt" the appearance on the podium of the concertgiver, whose advent here had been heralded by brilliant accounts of her appearances elsewhere in the musical world of Europe, where she has been ranked very high among the pianists of today. In her Dresden concert Frau Leschetizky soon manifested extraordinary gifts. Charm, elegance, temperament and fire and also something which the German would characterize as "ras-sig" are the main features of her style. She has, further, enormous technical proficiency, full, rich, resonant singing tone, and a delightful musical touch. That her memory did not always prove faithful, that her great temperament sometimes runs away with her, and that she was not always able on this occasion to hold her great resources well in reserve, are some of those peculiar things which will happen in the best regulated families and are as nothing when placed in the balance against such rare and unusual gifts as are those of this captivating artist; for her musical feeling and impulse are so evidently spontaneous and naive, her great technical resources so entirely a matter of course, that her full maturing into a very great reposeful artist who has learned complete artistic restraint and has acquired the full power of building a climax, etc., is surely only a matter of time and experience, when she will surely attain great heights.

The Dresden Advertiser says that "the social evening in the Scots Manse on Wednesday last was of the most pleasant character and the excellence of the program conspicuous among these interesting occasions. The pianists of the evening were both in their youth, and both acquitted themselves with brilliancy and distinction, showing excellence already achieved and abundant promise of larger power in the near. Ethel Glade, pupil of Mrs. Potter-Frissell, gave an invaluable start to the "Stimmung" of the evening by her spirited rendering of Chopin's polonaise, F sharp minor, and afterward delighted the company with Lavalée's "Butterfly," a delicate and beautiful composition, most sympathetically rendered. Gladys Alford-Seward has an established reputation for the rich quality and fascination of her tone and the interest she imparts by her musical temperament. These were again clearly displayed in her contributions, Liszt's barcarolle and a waltz by Sapelnikoff. Afterward by special request of the company she gave a delightful interpretation of Liszt's rhapsody No. 11. Prof. Carl Braun, of the Royal Opera Orchestra, accompanied by his brother, Clemens Braun, organist of the Annenkirche, gave great distinction to the whole program by his violin solos, a composition by Clemens Braun, "Kravatina," a work of his own; a Hungarian rhapsody by M. A. Hausen, and other selections, all of which were rendered with masterly skill and power, which needs no commendation here. The singers of the evening were Miss Shea, who gave great delight by her delicate singing of German, French and English songs, self accompanied, and was warmly encored, and Fräulein Möller-Kriger, of the Dresden Conservatory, who sang with great power and brilliance "La Traviata" and "Ich muss nur einmal singen." Fräulein Kriger possess a soprano voice of exceptional compass and quality, and was much appreciated by all present. Winder Johnson, who is winning for herself such a high reputation as an elocutionist, chiefly in German and French, gave a most powerful reading of a sketch from Charles Dickens, the 'Hospital Patient,' and as an encore gave 'Die Mutter.' Miss Johnson greatly favors the somewhat tragical line of recitation, for which she possesses exceptional faculties, which have been most excellently trained. Toward the close W. J. Watson, of Chemnitz, who was present, gave by special request a delightful rendering of Eugene Field's humorous poem 'The Night Wind,' and the evening closed with the singing of 'God Save the King,' by the various nationalities represented in the truly cosmopolitan gathering." E. P. F.

Emil Sauer and Felix Berber were two of the artists who appeared with success this season at Görlitz.

Dagmar Rubner in Washington.

WASHINGTON, D. C., May 13, 1912.

The piano recital of Dagmar de C. Rubner, of New York, at the Playhouse proved a delightful concert by one of the younger set of artists worthy of public recognition. While her program did not include any very long compositions, it was made up of such a variety of selections and composers as to be thoroughly enjoyable throughout. Rachmaninoff was conspicuous in three numbers—"Prelude in G minor," "Valse" and "Polichinelle." To the audience "Au Matin" (W. Mason) was most favored, as was demonstrated by the spontaneous and prolonged applause that it received, and so persistent was the demand that Miss Rubner was compelled to repeat the composition. Throughout the entire program the artist disclosed that clear technic and careful interpretation for which her playing is noted. She was heartily encored after each number and although she closed the piano at the end of the pro-



DAGMAR DE C. RUBNER.

gram, the audience would not be content to leave until she gave an encore.

The other piano selections included "Ballade" (Debussy), "Chante sans paroles" (Saint-Saëns), "Dreaming" (Mrs. Beach), "Intermezzo" (Brahms) and "Waldeinschön" (Liszt).

Miss Rubner was assisted on this occasion by Katherine Lincoln, soprano, who sang the aria from "Louise" (Charpentier) and a charming group of French songs.

Mrs. Van Sinden's Musicales.

Mrs. G. E. Van Sinden gave an informal musicale at her residence, 526 West 114th street, New York, Sunday evening of this week. Elizabeth Topping, the Canadian pianist, who was educated in Berlin under Carreño and De Pachmann, and Minnie Davis, a young dramatic soprano, who formerly studied with Emma H. Eames, mother of the American prima donna, were heard in a varied and delightful program. Miss Topping played a Schumann nocturne, a Chopin prelude, a Chopin impromptu; "Il Neige," by Oswald, a Brazilian composer of German extraction; a study by Domenico Scarlatti, and Liszt's eleventh "Hungarian" rhapsody. The talented pianist also played the accompaniments for Miss Davis, who sang with warmth and beauty of voice "Birthday Song," by Woodman; "I Think of Thee," by Salter; "The Year's at the Spring," by Mrs. Beach, and several encores.

Miss Topping has been teaching at Miss Porter's School in Farmington, Conn.; she will locate in New York next season, where she will accept private pupils and resume her concert work.

Riheldaffer's Engagements.

Grace Hall Riheldaffer sang, May 9, at the commencement exercises of the Western Theological Seminary, Pittsburgh. May 24 she is to appear with the Choral Club of Lima, Ohio, in Rossini's "Stabat Mater." May 30 she will sing at Canonsburg in a concert given under her own direction, this being her fourth engagement at that place. June 5 she appears for the fourth time in the Ohio Northern University, Ada, Ohio, with the Choral Club in Rheinberger's "Clarice of Eberstein" and a miscellaneous program.

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The Year's at the Spring.....Gilbert Wilson, Pittsburgh, Pa.
The Year's at the Spring.....Miss Pendleton, Evanston, Ill.
The Year's at the Spring.....Miss Helen Stein, New York City
Ah, Love, But a Day!.....Miss Anna Case, Washington, D. C.
Ah, Love, But a Day!.....Miss Marguerite Kefer, New York City
Chanson d'Amour (A Song of Love).....

Miss Anna D. Fry, Bethlehem, Pa.

Gena Branscombe.

Krishna.....Frederick Hastings, Newark, N. J.
Krishna.....Miss Katherine Hale, Ottawa, Ont.
(before the Duke and Duchess of York)

Dear Little Hut By the Rice Fields,

Miss Katherine Hale, Ottawa, Ont.

(before the Duke and Duchess of York)

Happiness (Glück).....Mrs. Kendall Banning, New York City

Serenade.....Mrs. Kendall Banning, New York City

There's a Woman Like a Dew Drop,

Mrs. Kendall Banning, New York City

Op. 21, No. 1. An Old Love Tale (Violin and Piano),

Miss Alice Ives Jones, New York City

Op. 21, No. 2. At the Fair (Violin and Piano),

Miss Alice Ives Jones, New York City

John Hyatt Brewer.

Heart's Rest.....Miss Elizabeth Tudor, Van Wert, Ohio

Heart's Rest.....Mrs. C. W. Eoff, Kansas City

A. Von Ahn Carso.

A Jewel Cycle.....George H. Downing, Little Rock, Ark.

The Pearl.....

The Sapphire.....

The Opal.....

The Amber and Amethyst.....

The Amber and Amethyst.....Mme. Adele Reyl-Krahe, New York City

G. W. Chadwick.

The Danza.....Miss Laura Maverick, New York City

The Danza.....Miss Mabel M. Davis, Delaware, Ohio

The Danza.....Miss Beatrice McCue, New York City

The Danza.....Mrs. Haldee Twiford-Calvert, Minneapolis

He Loves Me.....Mrs. Edith Chapman-Gould, New York City

Dear Love, When in Thine Arms,

Miss Anna Miller Wood, Worcester, Mass.

Before the Dawn.....John Young, New York City

O Love and Joy.....La Rue Boals, Raleigh, N. C.

Northern Days (Folk Song).....La Rue Boals, Raleigh, N. C.

Mabel W. Daniels.

The Fields of Ballyclare.....Miss Anna Miller Wood, Boston

Starlight.....Miss Anna Miller Wood, Boston

In the Dark.....Miss Anna Miller Wood, Boston

Villa of Dreams.....Mrs. Bertha Cushing Child, Boston

Villa of Dreams.....Mrs. Marie Sundelius, Brookline, Mass.

Daybreak.....Mrs. Charlotte Williams Hills, Boston

Daybreak.....Miss Rachel Kearns, Boston

Before the King.....Mme. Wilhelmina Wright Calvert, Boston

The Voice of My Beloved (Three-part Song for Women's Voices),

Moat Choral Society, New York City

Stephen A. Emery.

Burst, Ye Apple Buds!.....Mme. Wilhelmina Wright Calvert, Boston

Arthur Foote.

I Know a Little Garden Path,

Mrs. Edith Chapman-Gould, Hartford, Conn.

The Eden Rose.....Clifford Lott, Boston

Ashes of Roses.....Miss Anna D. Fry, Bethlehem, Pa.

Love Me If I Live.....Clifford Lott, Boston

The Angelus.....Miss Anna Miller Wood, Worcester, Mass.

O Swallow, Swallow, Flying South,

Miss Anna Miller Wood, Worcester, Mass.

I'm Wearin' Awa'.....Miss Anna Miller Wood, Cleveland

I'm Wearin' Awa'.....Mrs. C. C. McEachran, Walla Walla, Wash.

An Irish Folk Song.....Miss Anna Miller Wood, Cleveland

An Irish Folk Song.....Miss Julia Flavillo, Chicago

An Irish Folk Song.....Mrs. Frank Farnum, Chicago

An Irish Folk Song.....Mrs. C. C. McEachran, Walla Walla, Wash.

W. Franke-Harling.

To a Little Child.....Earle Tuckerman, Yonkers, N. Y.

J. H. Hahn.

Be Strong.....Miss Harriett C. Westcott, Boston

Break, Break, Break.....Charles E. Lutton, Chicago

Bruno Haba.

Invictus.....Francis Rogers, New York City

Invictus.....Frederic Martin, Concord, N. H.

Invictus.....Lemuel W. Kilby, Chicago

Invictus.....L. J. Barton, Oklahoma City

Invictus.....Albert A. Wiederholt, Paris, France

Invictus.....Charles W. Kettering, Denver

Invictus.....J. C. Wilcox, Denver

Invictus.....Edward Denton, Syracuse

Invictus.....C. F. Champlin, San José

Invictus.....Ashley Ropp, Brooklyn

Proposal.....McCall Lanham, New York City

The Fountain.....Mrs. Edith Chapman-Gould, Hartford, Conn.

The Fountain.....Miss Florice Chase Haight, Bridgeport, Conn.

The Divan (Song Cycle from the Persian, for Soprano, Con-

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An Old Riddle.....Miss Kathrin Rutledge, Fairhaven, Vt.

F. Addison Porter.

On 27, Valse Brillante for Piano,

Miss Jean L. Stanley, New England Conservatory of Music, Boston

Mary Turner Salter.

The Sweet of the Year.....Mrs. Harry E. Compton, Columbus, Ohio

Club Praises Dimitrieff.

Nina Dimitrieff, the Russian soprano, recently filled three important engagements, scoring her usual success in each city. She appeared with the Mendelssohn Club of Chicago, the Orpheus Club of Cincinnati and the Knights of Columbus Choral Society of St. Louis, Mo. Charles G. Mulligan, president of the last mentioned organization, wrote to Haensel & Jones, managers of Madame Dimitrieff, the following letter:

St. Louis, Mo., May 4, 1912.

Haensel & Jones, 1 East Forty-second Street, New York, N. Y.:

GENTLEMEN: This is acknowledgment of the specially good work of the soprano which you supplied us from your artist list for our concert here at the Odéon, Wednesday evening, May 1, in the person of Nina Dimitrieff.

This soprano was undoubtedly among the best which have appeared here this season. Her voice was in excellent condition, resulting in some tonal work which was thoroughly pleasing to our audience. Her selections, being largely of Russian composers, were heard here for the first time and were made doubly interesting because they were sung in the language of the country from which the singer came, Russia. Her work throughout the entire varied program, both with our club as accompaniment and in solo numbers, was indeed brilliant. Her manner of unusual graciousness towards the audience did much to cause them to feel "chummy" towards her the whole evening. The result of it was that the club is being congratulated on having presented the most successful concert on the above evening than any of our many given during the past nine years.

We hope to have the good fortune to engage Madame Dimitrieff during the coming season.

With best wishes,

Yours very truly,
(Signed) KNT HTS OF COLUMBUS CHORAL CLUB,
Per C. G. Mulligan, president.

Huhn's "The Divan" impresses High Dignitary.

Mirza Ali Kuli Khan, the Persian Minister at Washington, has taken a special interest in "The Divan," Bruno Huhn's beautiful song cycle which a quartet under Loudon Charlton's management will present next season. The Minister and his wife attended a recent performance and were delighted. Writing to Mr. Huhn on the stationery of the Imperial Legation of Persia, Mr. Khan said: "It was indeed a rare pleasure to my wife and myself to attend

your beautiful recital of 'The Divan.' We have spoken to some of our friends of your recital. Your work is too artistic and too beautiful not to achieve the fullest success possible."

It is highly probable that Washington will be included in the cities where the work will be given next season. The Persian Cycle Quartet, which is to present not only Mr. Huhn's work, but other cycles of a similar character and miscellaneous programs of solo and ensemble work, consists of Edith Chapman Goold, soprano; Corinne Welsh, contralto; John Barnes Wells, tenor, and Francis Rogers, baritone, with Mr. Huhn at the piano.

"Mr. Huhn's music is melodious and effective," said the New York Herald in commenting upon a recent performance of "The Divan," while the Newark Evening News declared that "nothing that Bruno Huhn has done as a creative musician is likely to bring him wider recognition and esteem."

Maud Powell at Wilkes-Barre.

Maud Powell appeared as soloist with the Concordia Society at Wilkes-Barre, Pa., on May 6, and won the following tribute from the Wilkes-Barre Record:

How fortunate the society was in the selection of Maud Powell may be gathered from the fact that she was vociferously demanded again after each appearance, even after her groups. Remembrances of such artistry are very rare in the local music annals. Her technique as to bowing and left hand work seemed to glow in its perfection, and as to her temperamental gift she swayed her audience at will. Great as she is known to be, she so warmed to the welcome and encouragement of her auditors that she developed one of her most wonderful nights of effort. Passing for the moment her skill and mere virtuosity it is certain that those who sat in front will long remember and never be quite able to forget the charm and moving eloquence of the Schubert "Ave Maria," or the grace and dainty quality of the Beethoven minuet. And as for the arrangement of the Chopin D flat waltz, which she played in D, one might well prefer it to any piano rendition. Her grace and compliance also lent charm to her work, so that she gave of her best, and so plastic was her mood that the artistry of the work seemed scarcely to invite anything but enthusiasm. Wilkes-Barre has rarely been so completely awayed. Other encore numbers were the prelude to a caprice of Pjorello and the Kreisler "Caprice de Wien," played by Kreisler himself at his recital here two years ago. The concert, it

is a pleasure to say, was one of the most completely satisfying of this or any other season. Mr. Falkenstein's accompanying was admirable.

De Cisneros to Australia.

Foster & David, managers, have arranged an antipodean tour for Eleanora de Cisneros in Australia, Tasmania, New Zealand, Sandwich Islands, etc. The concert party, consisting of the prima donna, Paul Dufault, tenor, and James Liebling, cellist, left New York May 9 for Montreal, whence they will proceed to Vancouver, to sail from there May 15. The De Cisneros tour will last fourteen weeks and is booked solidly. Next fall the mezzo-soprano will return to the United States and resume her place in the Chicago Opera Company.

Dippel's Doings.

Manager Andreas Dippel arrived in Paris May 1, and soon thereafter left for Monte Carlo to join Mrs. Dippel.

Letters at the Offices of The Musical Courier.

Letters addressed to the following persons can be found in this office, and will be delivered on presentation of credentials:

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